

My Life in Music

by D. J. Pentecost

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To Kai and other members of my family

I was inspired to write this book after being asked to deliver an illustrated lecture to the music group of the Limassol branch of the U3A in 2017.

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FOREWORD

This book contains a number of Internet addresses of videos and websites.

The last paragraph on the penultimate page tells you how to gain easy access to these links.

A summary listing of the links is shown in a table on the last page.

Chapter 1: Childhood



Torrington Cottage location

This aerial shot shows where I was brought up, in Torrington Cottage, North Finchley, in the white house at the centre right of the photo, with the dark roof and white chimney pots on top. Attached to the house you can see a row of small workmen's cottages, which were owned by Charles Jaques, who had Torrington Cottage built for himself; these properties were constructed in the late 1820s. My family at first rented and then owned Torrington Cottage for a total of 99 years until my brother and I sold it following our father's death in 2002. It was with my half of the sale proceeds that I bought a flat in Limassol. I lived in Torrington Cottage for the 26 years from 1940 to the end of 1965.

You can see that next to our house is Royal Mail's sorting office, with its red collection vans in the yard. Between the sorting office and our house, is a narrow path, called Church Path, which ran from Whetstone all the way south to the parish church of St Mary, in Hendon Lane, near Finchley Central. I used to walk along this path and turn right into Woodside Park Road, then on for about 150 metres to my music teacher's house for piano lessons.

Below, you can see Torrington Cottage as it was in 1949, when I was aged 9; I remember it well, and it was much prettier then, with its porch protecting the front door. The ground floor room on the near corner, just to the right of the school sign, is where my maternal grandmother's piano was kept.

She must have bought it second hand for my mother to learn to play on. I remember fiddling with the keyboard, when I must have been about four years old. The keys were yellowed, the piano had not been tuned for years, and some of the keys didn't work properly.



Torrington Cottage – my home in 1949



19th Century piano with candlesticks

You can see above, a piano similar to my grandmother's piano, with its two swiveling candlesticks. Candles were essential for seeing the music in the days when these pianos were made, for there was then no electricity supply.

I think it must have been in 1946 when my parents bought a better second hand piano, having decided that I should take lessons. I don't have a photo of the piano, but it looked similar to the one below.



A piano similar to the first one on which I played

My mother knew of a music teacher in the next road, Woodside Park Road, I think at number 12, on the north side of the road, towards High Road. Her name was Amelia Hills, and she lived in the house with her brother, who was also a pianist. Miss Hills had what was then known as an iron leg; she was a polio victim, and was able to walk by swinging the bad leg from the hip; her leg was kept straight by a metal brace which supported it. I think it must have been very uncomfortable for her to move, but I never heard her complain.

I took weekly lessons with Miss Hills from about the middle of 1946, and lasting for half an hour. My mother walked with me for the lessons for the first year or two, and later I went by myself.

The lessons were of course for simple children's tunes initially, and later exclusively for classical music. Most of the music did not appeal to me, and as a result, I sometimes did not practice very much, and a week would go by without my having touched the piano, until about an hour before the next lesson was due. I had lessons for about six years, and towards the end of that period, I was entered for a couple of exams at the London College of Music, which I passed. For these exams, Miss Hills tried to teach me some music theory, including the subject of intervals, but I never understood intervals properly at all, perhaps because I did not understand their purpose. To this day I do not understand intervals, and have never needed to know what they are, even for composing. I suppose that much of music theory has passed me by, throughout my life; you do not need to understand any music theory in order to enjoy music, and not very much to play it, or to compose.

During the last two or three years of lessons, I remember my mother giving me fifteen shillings (75p) to pay for the lesson. I suppose that was quite a lot of money in 1952.

Miss Hills arranged a little music party at her home for some of her students, once or twice a year. It was the only occasion when we met our fellow music students, except that one did sometimes meet those who had the lessons before and after one's own lesson.



Me at about age 9, when I was learning to play the violin

My best friend at primary school was Mervyn Copsey. He lived in Woodside Park Road, not far from Miss Hills' house, where he also had lessons, but on the violin. Perhaps because of him, I agreed to have violin lessons, and my mother bought a second hand violin for me. I cannot remember whether I continued with piano lessons as well, or whether they stopped temporarily. The violin lessons were for about two years, from age nine to ten I think.

The local authority organised some kind of music event for youngsters, around 1950, for putting on a concert. Perhaps it was for the 1951 Festival of Britain. I decided to enter for the violin rather than piano, which was not a sensible decision, when I reflect on it now, considering that I had been playing the violin for a much shorter time. We all went somewhere locally for auditioning, but I was not successful. I still remember the first few bars of the piece of music which I played, but I have no idea of the composer or the title. I do recall that I did not play it very well, so I was not surprised to be rejected.

I was not enjoying the violin as much as the piano, and I found it more difficult, so I gave it up. Miss Hills suggested that I get a book of easy classics for the piano, which she showed me. At last it had some music which I enjoyed. The first piece which really attracted me was Chopin's Prelude Op 28 No.7. It is one of the shortest, simplest and most beautiful pieces which Chopin wrote, and it is also easy to play. It is very often the case with music, that there is one small section, which is difficult or even impossible to play for most people; in this case, it is not even a section, but just a single chord, which is impossible for anyone who does not have large hands. It is in bar 12 (or 13 if you count the introductory bar). Other editions of this work show the chord being played with fewer notes, or as an arpeggio, which is more practical. The prelude is below.

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PRELUDE

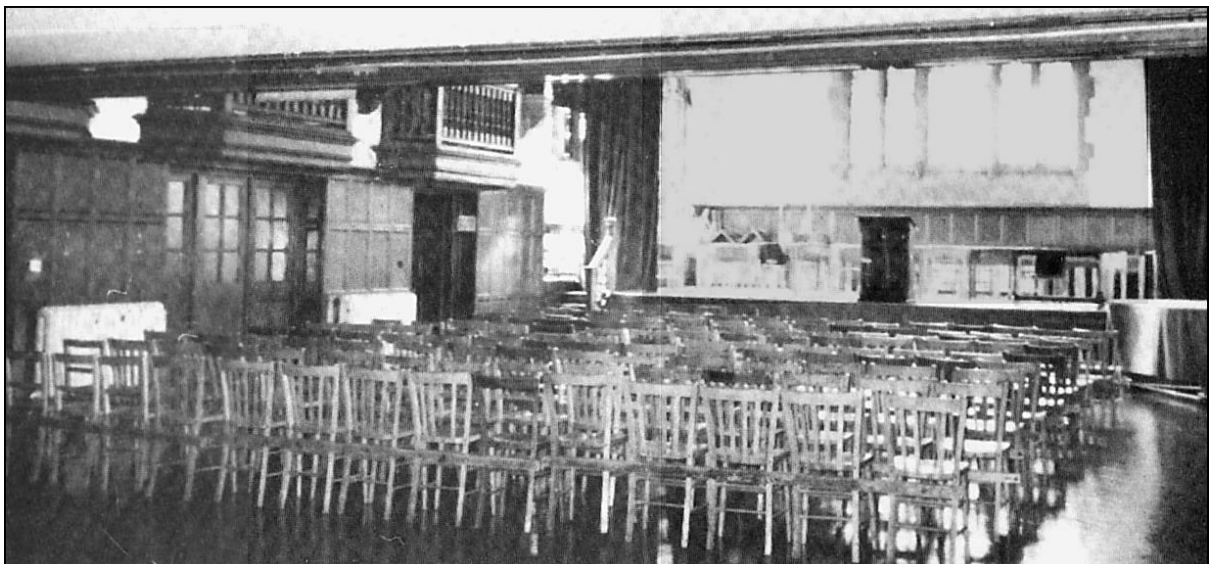
in A

F. CHOPIN, Op. 28, No. 7

Andantino

7 *p dolce*

I think I gave up piano lessons at age about 13, after I had started at grammar school, perhaps because nearly all my available time was taken up with hours of school homework every evening. But I did not give up the piano, because when the school learned that I played, I was asked to play two or three times a week, at the morning school assemblies, for a few years, sharing the duty with the Latin teacher. So I had to learn to play many hymns, which were not normally difficult. At first I found it a bit nerve wracking, but I soon got used to playing before a few hundred boys and some teachers, while the headmaster took the short morning service in the school hall (below – photo from the school archives).





Christ's College, Finchley, school hall

It was not only hymns though. I had to be first into the school hall, and playing something classical, while everyone assembled, and playing until the headmaster arrived, ready to begin the short service. If he was late, which occasionally happened, I had to keep playing, and that meant having some extra sheet music ready, rather than repeating the same piece again and again.

There were some embarrassing moments. I was on the stage, sitting with my back to the people in the hall, so I could not see what was happening without looking round frequently, to find out if the headmaster had arrived on the stage. Sometimes I heard him climbing the wooden stairs; if I didn't, someone in the choir sitting near me would tell me to stop playing.

On one occasion, I decided to play a long classical piece – by Beethoven, and it was the opening movement of the Moonlight sonata. I was about three quarters of the way through it, when I became aware that the headmaster had arrived, but I didn't know how to stop the music in a sensible way with a good ending; so I just carried on! The choir members were whispering to me, louder and louder, that I must stop, but I ignored them. I don't really know why. I should just have stopped. But I carried on to the end – it must have been for more than a minute. Anyway, fortunately for me, the headmaster just stood there patiently waiting for the end; and he said nothing afterwards. But I was so embarrassed!

There was another occasion when I was playing a hymn. It would quite frequently happen that to save time, the headmaster would announce something like. "We will sing hymn 453, verses one, two and five". I would have to remember that I should play only three verses, followed by the Amen – potential there for trouble! Or sometimes, I would have to play the tune of one hymn to the words of another. I think it was the second of these situations which tripped me up once. I realised that I didn't know how many verses there were for the hymn being sung, because the

verses were on a different page from the one on which I was reading the music. I found myself at one point starting the next verse when there wasn't one! Everyone was singing Amen, when I was half way through the first line of a non-existent next verse. That was a shambles, and I can laugh about it now!

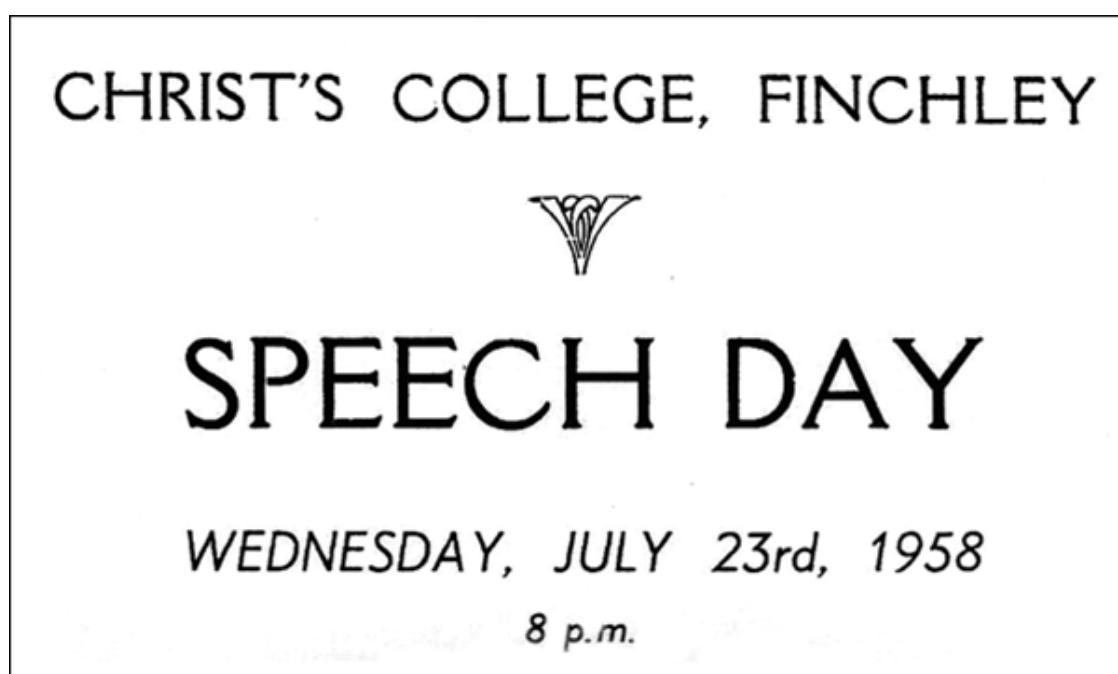
After the services, I had to play something else, while the hall emptied; then I had to rush to my first class of the day.

It was at the end of the summer term in 1958 when the annual school Speech Day was held on one evening in July, when parents and guests were invited to the school, hearing often boring speeches.

There was always also some entertainment, and I had been asked to play something. At that time, the Warsaw Concerto was very popular, and it was a work for piano and orchestra, but I was determined to play it somehow. I found and bought a full version arranged for piano solo by the composer, Richard Addinsell. It was wonderful, but parts of it were too difficult for me, and it was too long. Then I found a simplified version, which I was able to play. But it was too simple, and it omitted some of my favourite passages of the melody.

So I worked out a combination of both versions, by sticking together sheets of the music from both versions, and crossing out some passages which I did not want. I played the resulting arrangement quite well.

Here are two extracts from the Speech Day programme: part of the cover page, and the full programme of music:



Programme of Music

The choir under the direction of
MRS. J. N. HOWARD, F.L.C.M., L.R.A.M.

At the piano :
MR. F. BARBER, M.A.

- | | | |
|-----------------------------|---|---|
| 1. UNISON SONG | Morning and Evening
FULL CHOIR | George Dyson |
| 2. UNISON SONG WITH DESCANT | Brother James' Air
FORM IIB | Arr. Gordon Jacob |
| 3. TWO-PART SONGS | (a) Five Eyes
(b) When Evening Shadows
FESTIVAL CHOIR | Armstrong Gibbs
Martini |
| 4. PIANOFORTE SOLO | Theme from the Warsaw Concerto
D. J. PENTECOST | R. Addinsell |
| 5. UNISON SONG | Rose Among the Heather
A. J. LANGE B. P. GAITES K. V. ELLEN
J. S. PERKINS R. C. WOODHALL R. N. KIRBY
M. H. D. BIRD | Schubert |
| 6. TWO-PART SONG
CANON | (a) The Lark in the Clear Air
(b) The Ride of the Witch
FULL CHOIR | Arr. Alec Rowley
Charles Wood |
| 7. TWO-PART SONG | All in the April Evening
D. R. B. ROBERTS R. E. HADAWAY
J. R. W. GRAVES R. MACE | Hugh S. Robertson |
| 8. FOUR-PART SONG | Waltzing Matilda | Arr. Thomas Wood
Melody, Marie Cowan |
| 9. COMMUNITY SONG | Rule, Britannia
(The audience is requested to join in the chorus) | Dr. Arne, 1740 |
- | | |
|---|--|
| When Britain first at heaven's command
Arose from out the azure main,
Arose, arose, arose from out the azure main,
This was the charter, the charter of the land,
And guardian angles sang the strain—
Rule, Britannia! Britannia, rule the waves!
Britons never, never, never shall be slaves. | Still more majestic thou shalt rise,
More dreadful from each foreign stroke,
More dreadful, dreadful, dreadful from each
foreign stroke;
As the loud blast, the blast that tears the skies,
Serves but to root thy native oak.
Rule, Britannia! Britannia, rule the waves!
Britons never, never, never shall be slaves. |
| Chorus: Rule, Britannia! Britannia, rule the waves!
Britons never, never, never shall be slaves. | Chorus: Rule, Britannia! etc. |

GOD SAVE THE QUEEN

The Headmaster invites the Official Guests of the School, the Masters, the School Prefects, and any Old Boys who may be present to tea and biscuits in the Dining Room after the proceedings. He regrets he cannot extend this invitation to any others.

School Speech Day 23rd July 1958

In February 1958, the school's music teacher, Gwen Minshull, who had been at the school for decades, announced that there would be a house choir competition; (the school was divided into four competitive houses, and mine was North House). She selected the boys who were to sing in each of the four choirs. Under protest, I was put in charge, as conductor for North House. I was chosen because I had some knowledge about music; it mattered not that I had zero knowledge about conducting, and as it turned out, very little ability at the art, as well as being pretty useless at organising boys to practice singing.

THE MINSHULL HOUSE SHIELD

The choir competition for the Minshull House Shield was held on Monday, 3rd March.* The Conductors were as follows: North House—Pentecost; South House—Crossley; East House—D. Smith and West House—K. Hart. The four choirs, consisting of 1st and 2nd Form boys, sang "The Trout" by Schubert, and "In Derry Vale" with descant.

We were very honoured to have Miss Gwen Minshull (music mistress at this school for 36 years) with us, and to hear her give such fine, helpful adjudications.

The choir had practised the songs in class, but detail and interpretation was left in the care of the respective conductors, and therefore all practices were outside school time. Miss Minshull said the standard was high and that some thought had been given to the songs performed. She awarded the shield to South House (conductor, Crossley) with West House, East House and North House following quite closely behind.

All the boys are to be congratulated on the performances and it is hoped that next year the standard of singing will be even higher.

* 1958

Above is the report from the school magazine 'The Finchleian' of July 1958.

I hated the entire experience, and I could not get the choir members to show any enthusiasm in the practice sessions. It was only on the day of the competition, 3rd March 1958, that the choir, to my astonishment, produced some much better singing. If only they had sung like that in practice, we might have won the competition. But we took last place, which was no surprise to me.

During the period when I was having piano lessons, I wanted to give up on several occasions; at those times, I had no enthusiasm for the instrument, or perhaps more particularly for the music which I was learning, especially for the exercises, scales, arpeggios, and the music theory, about which I understood little. However, my mother forced me to continue, and without this pressure from her, I am sure that I would never have had the musical life which in later years I enjoyed so much. What I owe her is inestimable.

Attempts to compose

I made some feeble attempts to compose music as a youngster, but I never got very far. The main problem for me was that the process was too tedious and impossibly time-consuming, so I gave up. Also I found it difficult to keep a melody in my head long enough to write it down on paper. I marveled at those geniuses like Beethoven for whom the task was so much easier than it was for me.

🎵 Chapter 2: Pop music 🎵

As a teenager, I became hooked on pop songs, and I bought the piano music for many 1950s and 1960s song hits. I still have the music for:



All I have to do is dream, All the way, Alone, April love, As I love you, Autumn concerto, Born too late, First row balcony, Let there be love, Love me forever, More than ever, Poor little fool, Remember you're mine, Silhouettes, Tammy, That'll be the day, The day the rains came, The lady is a tramp, Till, Volare, Wake up little Susie, Why don't they understand?, Witchcraft; and a few books of collected hit songs. A few times I copied by hand someone else's copy of the sheet music, to save money; for there were no photocopiers in those days; an example is for 'You are my first love', which I still have as manuscript, written carefully in pencil.

But I was generally very disappointed that most of the songs did not work well as piano solos. The problem was that the music was not written for playing as a piano solo, nor as a proper vocal accompaniment, but as a cross between the two. These songs need to be considerably arranged, generally with far more notes, to be acceptable as piano solos. Too many songs had the same note repeated several times, which can work for the voice and a band, but not for solo piano. And syllables of a lyric which spread over several notes also work for the voice but cannot be replicated satisfactorily on the piano.

Rock & Roll music sounds really terrible generally on the piano; I was given the complete book of Beatles songs, but they nearly all sound dreadful when played on the piano as written; I found that very disappointing, because I loved the Beatles' recordings.

Piano solos worked better for the slower ballades, especially for some 1920's and 1930s music, and including some of the slower 1920's jazz pieces, for example by W. C. Handy. *Stardust* written in 1929 by Hoagy Carmichael, works well, and so does *Forgotten Dreams*, a purely instrumental piece written in 1954 by Leroy Anderson, for orchestra and piano, and also as a piano solo. It was very rare for such a piece to become a hit for many consecutive weeks, which is what did happen.

I like some jazz, especially traditional jazz. In the mid 1950s, I sometimes went to hear jazz at the Humphrey Lyttleton Club which for a time was at 100 Oxford Street in London, before that establishment became the 100 Club. I joined the club but I did not attend very often because I hated the smoky atmosphere.

My tastes in pop music during the 1950s are fairly well represented by the songs for which I bought the sheet music, already mentioned above. In the 1960s, my favourites were the Beatles; the 1970s for me were dominated by ABBA, until the group broke up, although I have followed Agnetha Fältskog's career since, as a solo singer. From the 1980s onwards, I have enjoyed the occasional outstanding song, but the new forms of sound, such as rap, punk and heavy metal, passed me by completely, as boring, too noisy, and largely lacking in melody.

I don't remember ever going to a pop concert until I was 69! Whilst on holiday visiting a friend in Finland, we took the boat across the Baltic to Estonia, and saw Madonna performing in a long concert in the capital, Tallin. I was not particularly enthusiastic to go to the concert, but I did want to see beautiful old Tallin. I was very surprised at how well Madonna sang and danced for such a long time; she had tremendous stamina and was truly brilliant.

Pop music from classical. There are more than 100 pop songs which are based on a classical work, usually on just a part of the work. I became and still am interested in these recordings. The first one which I remember noticing is "*If I Had Words*", which was a 1978 UK hit song recorded by several artists; I remember being aware of hearing it somewhere before, although at the time I could not place its classical origin. It sold more than a million copies worldwide.

Perhaps the recording which best matches the original work by Saint-Saens can be found at www.youtube.com/watch?v=IM4QFqAHUX4. It was made by Dana Winner, the stage name of Chantal Vanlee, a Belgian singer, who was famous especially in Flanders, South Africa and the Netherlands.

The tune was taken from the main theme of the last movement of Saint-Saëns' organ Symphony, one of his finest works. Saint-Saëns said of this symphony: "*I gave everything to it I was able to give. What I have here accomplished, I will never achieve again*".

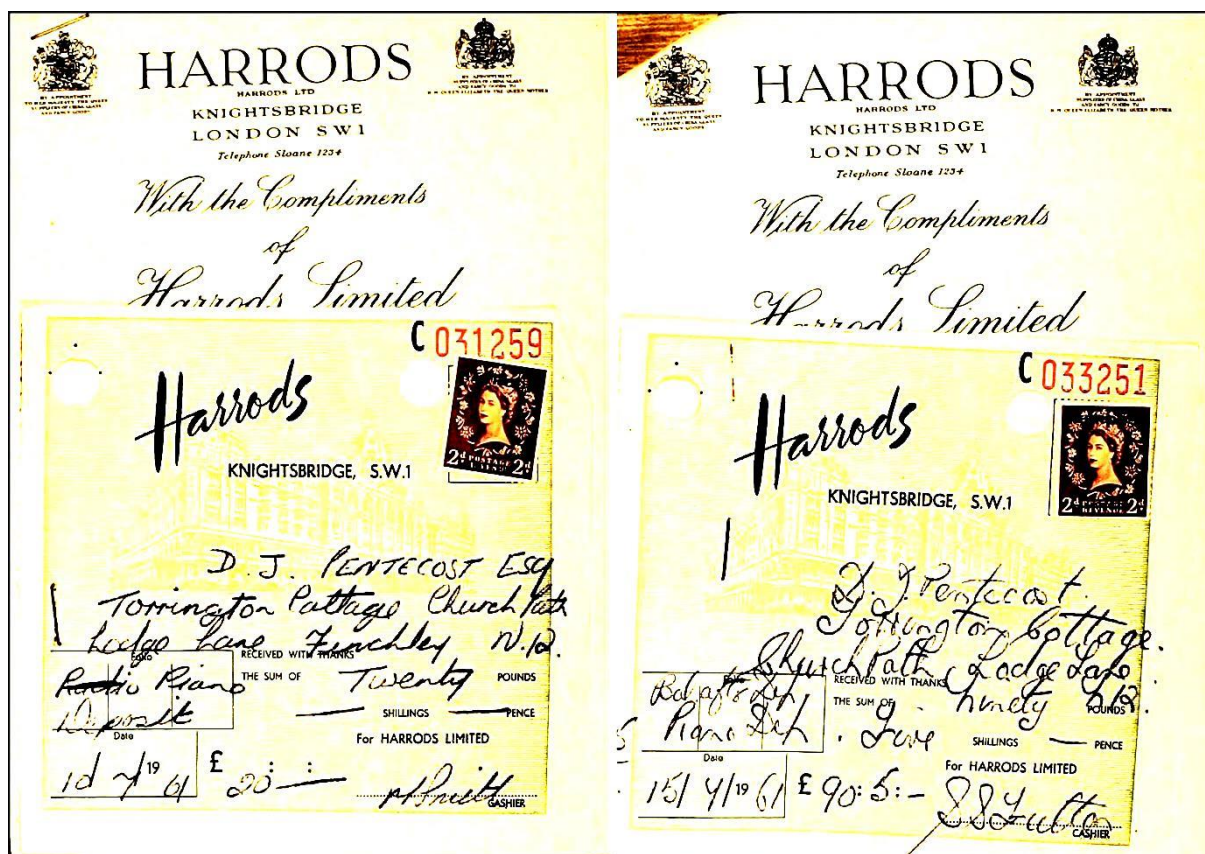
A performance in London at the Royal Albert Hall of the last movement of the organ symphony can be seen at www.youtube.com/watch?v=M68gT9XQMEw, and the theme used in the pop song is best heard during the first two minutes of the recording. This recording is from a 2013 BBC Promenade Concert. The theme of the song is first heard quietly on the piano and violins; then after 1'12" the organ thunders in with the theme until 1'53". The whole movement lasts 8'15".

Chapter 3: Buying a piano

By 1961, I was playing well enough to need to replace the piano which my parents had bought in 1946, and I had saved enough money to buy a good second hand instrument. In July 1961, Harrods were holding a piano sale in their piano department on one of the upper floors of their store. I took the Underground train to central London, and walked from Knightsbridge station to the store, armed with a book of Chopin Impromptus, to see if I could find a piano which I liked the feel and sound of, and within my budget. I had chosen a particular Chopin work to play, (his Fantasy-Impromptu) which has a fast movement, and a slow romantic movement. I needed a piano with a keyboard which would allow me to play the fast movement without making my right arm ache, and I wanted the slow romantic movement not to sound harsh.

So I set about trying all the pianos within my budget, one by one. There were I should think about twenty of them to test. It took me an hour or two to choose, playing the same piece over and over again. I must have driven everyone mad with my repetitive playing. I whittled the pianos down to three, as I remember, and then two, and had some difficulty making up my mind between the two. I played that Chopin several times on both pianos, and I finally settled on a good Chappell instrument, which Harrods had reconditioned. I was delighted with it, and I put down a £20 deposit; the total price was £110 and 5 shillings. The piano was delivered about a week after I had paid the balance.

Here are the receipts:



Harrods receipts for the piano I bought, aged 21

Chappell of Bond Street was a famous classical music company, founded in 1811, which had Beethoven, Richard Strauss and Charles Dickens as customers. The company later moved to larger premises in nearby Wardour Street, at the time when it was taken over early in the 21st century by Yamaha.

I wish that I had taken a photo of the piano, but alas, I can show below, only the photograph of a similar piano:



A Chappell piano

For the next five years up to 1966, I bought lots of classical music, and played regularly. But for the following twenty years or so, I did not play very much.

But Kay and I did go to good concerts from time to time at the Festival Hall, the Barbican Hall, and to concerts local to Leighton Buzzard, where we lived.

🎵 Chapter 4: Organist 🎵



St Lawrence Jewry next Guildhall

In 1987, a partner at my employers, Coward Chance, a big law firm with offices at 5 Aldermanbury Square, near the Guildhall in the City of London, decided that the firm would put on a concert at the nearby church of St. Lawrence Jewry next Guildhall. Musicians were sought amongst the employees and a choir was formed. I volunteered to play the piano, the Steinway grand, which had been donated to the church by the widow of Sir Thomas Beecham.



Sir Thomas Beecham's Steinway

Having played very little in the years before 1987, I needed to choose pieces which were not difficult, so I opted for two Chopin waltzes, and began to practice them at home. One of them was Opus 69, No.1, which I had been taught at the age of about 11. I find nowadays that music which I learned as a child, comes back to me more easily than pieces learned in later years. This waltz is one of Chopin's compositions unpublished in his lifetime, all of which he had instructed should be destroyed at his death; fortunately for us, a friend refused to carry out his wishes.

The Coward Chance choir, decided that it would sing Fauré's Requiem, which the choristers practiced at a room with a piano, in the office during the evenings. I was asked to accompany them, but I refused, saying that I could not, having had no experience at all accompanying singers. But I was almost forced to try, and as I predicted, I made a complete hash of it; someone from the choir took my place, and to my great relief, I was let off the future practice sessions.

The time for the concert was approaching, and one evening, we all assembled in the church for a rehearsal. Catherine Ennis, the church organist, accompanied the choir on Sir Thomas Beecham's piano for the Requiem.

On the evening of the concert, the church was packed with employees and friends. A guitarist played something first, to open proceedings, and I followed with my two Chopin Waltzes, which went down very well. That was a big relief for me, for I had not played before a significant audience for 30 years. The Requiem came next, this time with Catherine Ennis accompanying the choir on the organ. The performance was excellent; I acted as page turner for Catherine, so I had a close-up view of organ playing for the first time in my life.

I was keen to try to play the organ, and I asked Catherine if she would teach me. To my delight and amazement, she agreed. I think that she normally did not do much teaching, but she had heard my piano playing, so she knew that she did not have to teach me very much.



Catherine Ennis is Organist and Director of Music. She has been on the staff of St Lawrence for over 30 years and is one of the most experienced organists in the country. She was a former President of The Royal College of Organists.

Catherine Ennis in the 1980s (L) and (R) from the St Lawrence Church website c.2016

Catherine's term as President of the Royal College of Organists ran from 2013 to 2015. It was she who took the photo of the church's Steinway piano for this book, and emailed it to me recently.

I had to learn how to work the controls of the organ, and most difficult of all, how to use my feet on the foot keyboard, known as the pedalboard. I had to buy a pair of lightweight, tight-fitting shoes with very thin soles, to give my feet good sensitivity for maximum feel of the keys. (I discovered recently that one can now buy (probably then too), special organ shoes with suede-like soles, for about £65).



Interior of St Lawrence Jewry

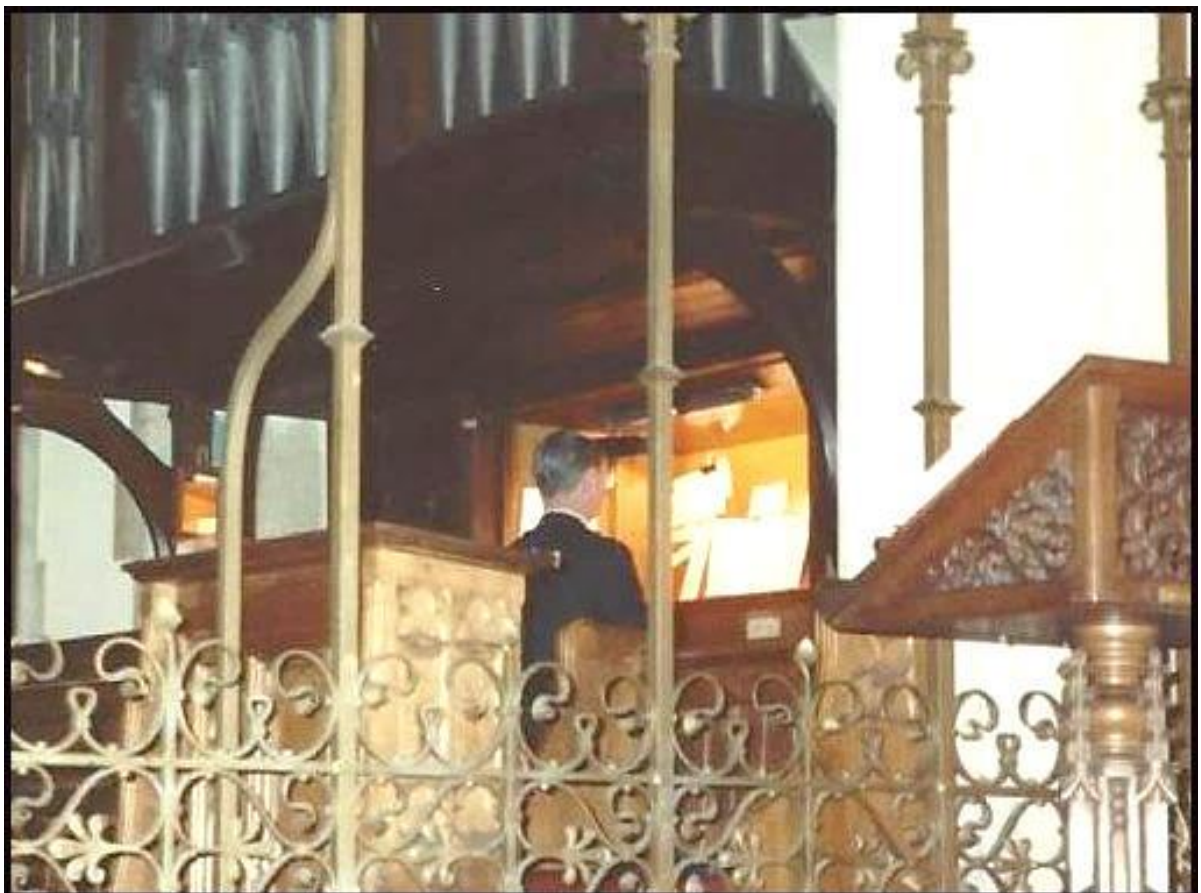
Above is a photo of the interior of the church. I had weekly lessons with Catherine for a few months; one piece I concentrated on learning, was one of my favourite organ works: Bach's Toccata & Fugue in D minor.

A big problem was that I needed to practice between the weekly lessons, and I could not use the St Lawrence organ. I tracked down the organist of St. Barnabas' Church in Linslade, near my home, and arranged to get a key to the church, to enable me to practice. He showed me the controls, and I was able to practice a few times each week.

Below is a picture of the Linslade church, two photos of me playing the organ at this church, taken by my father, c.1988 during a Saturday weekend visit from my parents' home in Finchley to Leighton Buzzard; also a formal photo of me at about the same time, taken while I worked at Coward Chance.



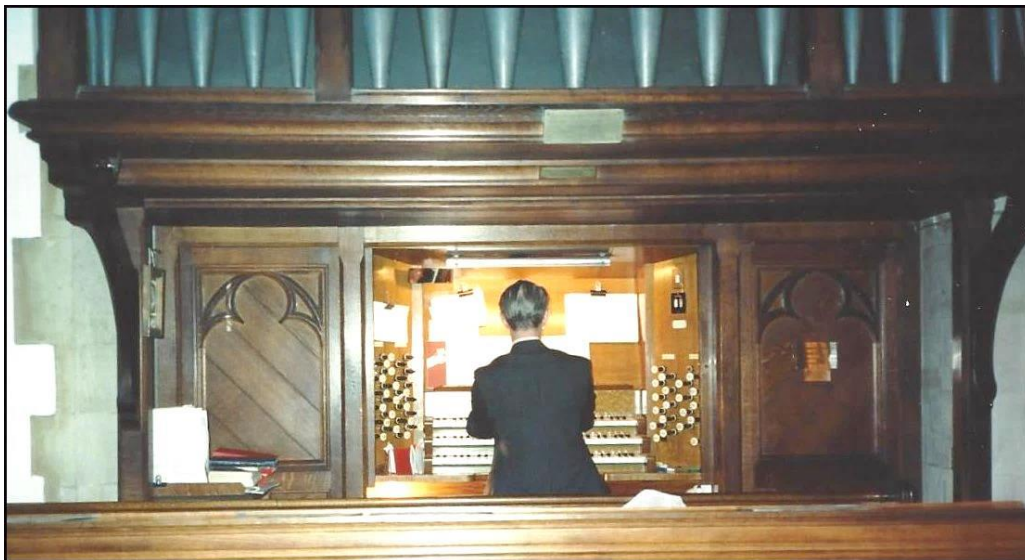
St. Barnabas' Church, Linslade



Me, playing the organ in Linslade



Me, around 1987



In St Barnabas' Church, Linslade

One day, I was playing the Bach Toccata & Fugue, and when I was about three quarters of the way through it, I heard the noise of a door, but I carried on playing.

As I reached the end of the piece, I sensed a figure standing to my right. It was a surprise meeting with the vicar, whom I had never met. He said that he had heard the organ being played from outside the church, (I liked to play very loud with many stops out), and he had come in to investigate. He must have been a bit upset that he didn't know me and he didn't know that I had been given a key to his church.

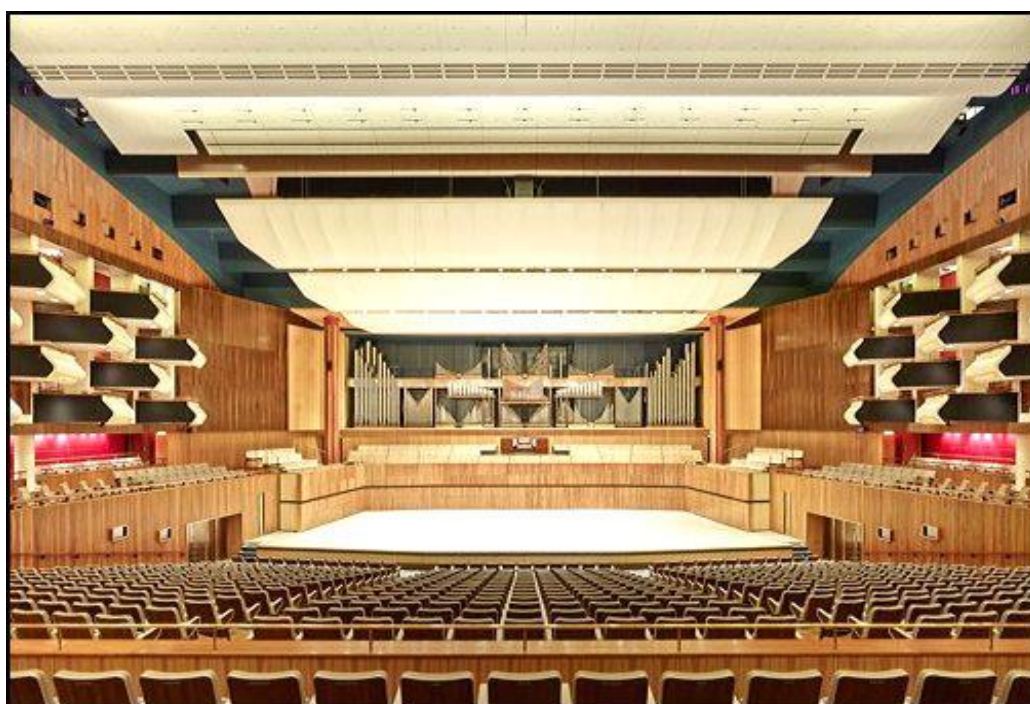
I explained about the key. He obviously decided to capitalize on the situation, and agreed to allow me to continue if I would play a hymn or two at occasional baptism services; I was at first a bit horrified, but on reflection I didn't mind too much, because it gave me more practice time. So I agreed. The only inconvenience was the sometimes awkward time of day, usually at the weekends; but not at every weekend, fortunately.

As I mentioned before, my biggest problem was learning to work my feet, and much worse, co-ordinating them with my fingers. I had to adapt, to learn an awful lot, and I could at times sense my brain struggling, sometimes making me totally freeze! It was an enormous mental battle. Ideally one should learn to use the feet at a young age – it must be so much easier then – like learning a language. The answer was to practice as much as possible; eventually the technique came, ever so slowly, although not completely. Mostly the ‘black’ keys were played with one’s toes, and the ‘white’ keys with heels and toes. One had to annotate each note on the sheet music for the feet, with a little ‘o’ to represent the heel, and for the toes a ‘v’ (right foot) or ‘^’ (left foot).

Another difficulty when playing the organ, is that often there is no place to rest one’s feet firmly, when not using them to play. If you put them down in a normal position, you will probably hear an organ blast! So you have to learn to balance well on your bottom, without support for the feet; I found this physically stressful.

One day, during a lesson in London at St Lawrence church, Catherine said that she had to practice at the Royal Festival Hall for a lunchtime recital which she was due to give there. She said that the organ’s designer, Ralph Downes (1904-1993) was usually present whenever the organ was to be used. Downes was regarded as the best organ teacher of his day, and was Professor of Organ at the Royal College of Music. He regarded the organ as his baby. He did not approve much of female organists, and Catherine was a bit wary of being intimidated by him. So she asked me to accompany her, and I took a half day off work. She practised, and asked me to listen and comment on the sound from various parts of the hall.

She then took a break, and said that I could play while she was away. She showed me a few basic controls, which she set up for me, and pointed out some features which I could try out. So I sat down to explore the organ. I forget what I played, but it was an amazing experience. I chose to experiment using the pipes at the extreme ends of the instrument, i.e. 10 metres to my left and 10 metres to my right.



Inside the Royal Festival Hall

The effect was extraordinary: firstly I did not hear the sound immediately I touched the keys, but a fraction of a second later, because it took a small interval of time for the sound to reach me. It took some getting used to: I was always playing very slightly ahead of what I was hearing.



The Royal Festival Hall organ, showing the console set amongst the choir seats

The stereophonic effect of the organ was fantastic – I think probably more so for the organist than for the audience. Below is the organ's console.



Console of the Royal Festival Hall organ

While I was playing, I was unfortunate enough to be the one approached by 83 year old Ralph Downes, who said in a not very friendly voice: "This is all most irregular." Catherine had escaped at the right time! I made a response, praising his wonderful organ design; I don't recall what else may have been said. But then he wandered off, and that was that. Whether he continued listening, I do not know. There were some people, visitors, in a few of the boxes, who were observing, but I ignored them until Catherine returned.

The Festival Hall organ has over 7,800 pipes. It was installed by the builders, Harrison & Harrison, in 1954, and was recently restored by them. It has more than a hundred stops, (the banks of push/pull knobs to the left and right of the keyboards), 61 keys on the manuals (hand keyboards), and 32 keys on the pedalboard. Since there are 61 keys on the manuals, it follows that each manual has to have 61 pipes for each instrument which can be selected by one of the stops.

To explain a little more, there is a stop to be pulled out to select a trumpet sound, another stop for a horn, another for a trombone, and so on; and for each instrument there are 61 pipes, one pipe for each key on the keyboard; so there are 61 organ pipes for the trumpet, another 61 pipes for the trombone, and so on. Pulling out two stops together, for the horn and the trombone for example, will produce simultaneous sounds for both those instruments. Hence we get the commonly used phrase 'pull out all the stops' to make a big effort for any endeavour; if you pull out all the stops on an organ, especially on a large organ, the resulting sound is tremendously loud, although not always pleasing, for it can be cacophonous; I wanted to try it on the Festival Hall organ, but I did not dare, especially with the organ designer within earshot, and in any case, I imagine that it might have caused some damage.

You may ask: "How on earth can you play 7,800 pipes?" Yes, it is a high number, but not as high as on the largest fully functional organ – the Wanamaker organ in Macy's store in Philadelphia, which has over 28,000 pipes; the largest organ in the world has 33,000 pipes but it is not expected to be fully working until 2023.

The pipes are controlled through two principal mechanisms: by having more than one keyboard, each keyboard addressing a selected section of pipes, and secondly by using the stops to select the instruments to be played. Each section of pipes can have many instruments.

At the time of writing, there is a good example showing the use of some organ features (stops and feet) in an adaptation for organ only, of the last movement of Saint-Saens' Organ Symphony. It lasts for 8 minutes, and can be found at:

www.youtube.com/watch?v=Eq_jzx-gLBk

You will see the use of all four keyboards and the pedal board. Notice the different set of sounds produced by each keyboard. And look carefully at 1'12" seconds into the piece, for a simultaneous pulling out of many stops, which was achieved by pressing a single button, which had been pre-programmed to activate those stops; as a result, the volume of sound produced by the organ increased dramatically.

🎵 Chapter 5: Gamelan 🎵



The Royal Festival Hall Gamelan

The Royal Festival Hall is home to a beautiful Javanese percussion orchestra called a gamelan. It was a 1987 gift from the Government of Indonesia to the people of Great Britain as a gesture of friendship. This gamelan was named 'Kyai Lebda Jiwa' or 'The Venerable Spirit of Perfection'.

The Festival Hall holds classes for anyone who would like to try playing an instrument in the gamelan orchestra. I went on a short course around 1989, and I don't remember having to pay for it; if there was a fee, it could not have been very much.

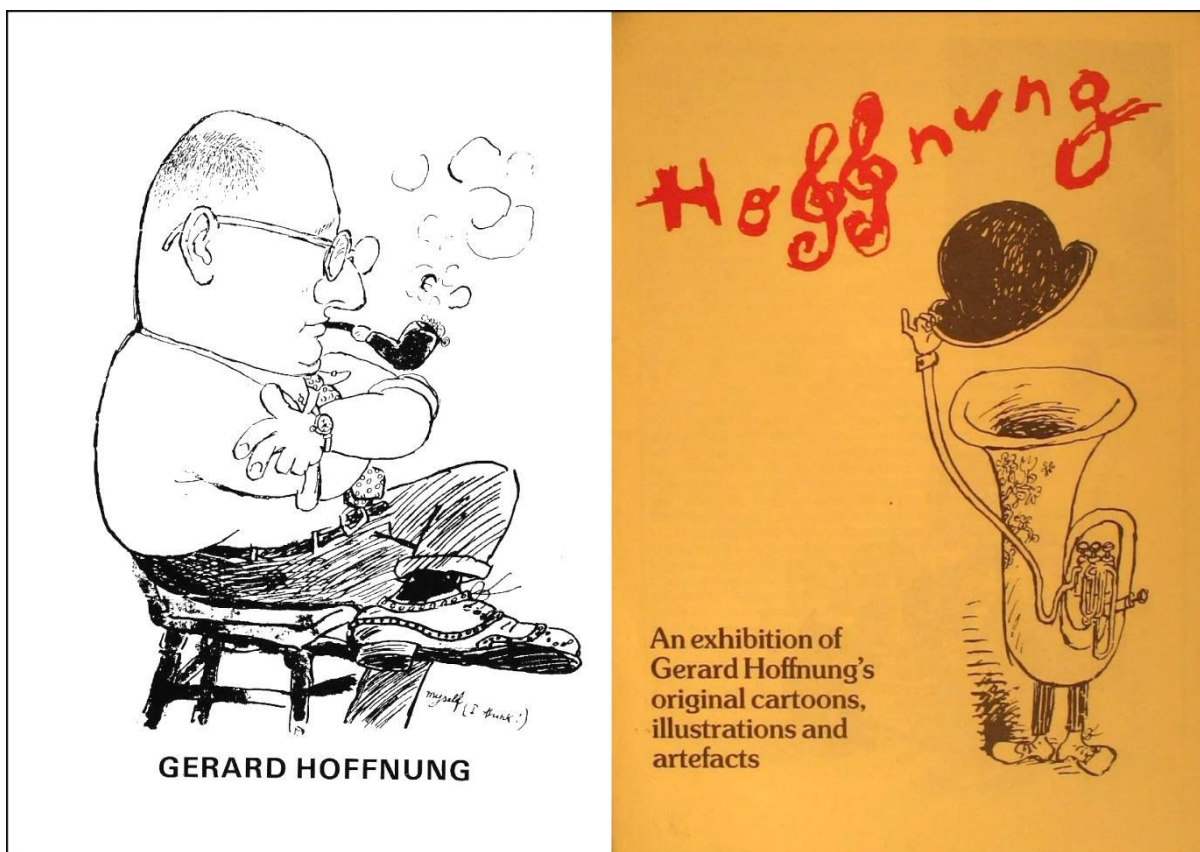
A problem was having to play sitting on the floor, which I did not find comfortable. Playing the instrument was fun, but also taxing on the brain, because one had to learn a sequence of rhythms for one of the instruments, without having anything written down to refer to; so it was a difficult memory exercise for me. The rhythm for my instrument was not the same as for other instruments, so one had to try not to be influenced by the other rhythms, and yet one had to stay synchronised with them. But the sound of the whole ensemble was impressive. Above is a photo of the Festival Hall gamelan.

You can see here, an 18 second gamelan recording made on an advanced training course at the Festival Hall:

<https://www.youtube.com/watch?v=4U8C60rSnDE>.

Chapter 6: Hoffnung

For the whole of my adult life, I have regarded Gerard Hoffnung as a hero, not only for his mad classical music concerts, but for his other extraordinary personae as a comic raconteur, a broadcaster, a cartoonist, an author, as a self-taught player of the tuba and of other instruments, as a prison visitor; and as an eccentric. He had an amazing memory for music, devouring complete scores of long works, which he could whistle from start to finish.



It has been said that his untimely death, from a brain haemorrhage at the age of 34 in 1959, was the greatest loss to British entertainment of the 20th century.

I first heard him when he broadcast on BBC radio in the early 1950s, in the programme *One Minute Please*, which later became known as *Just a Minute*. Around 1958 I heard the famous recording of his hilarious telling of the tale of *The Bricklayer's Lament*; a recording of this part of his lecture can be heard at www.youtube.com/watch?v=zZUJLO6lMhI&list=PLhTb4GsrFT-K3RANBQcW4-UerG6ywyKb.

His first cartoon was published in Lilliput magazine whilst he was still at school.

In November 1956 he put on his first concert, the Hoffnung Music Festival, which was televised by the BBC from the Royal Festival Hall. You can listen to Concerto Populare (12 minutes) extracted from the sound recording of this concert at: www.youtube.com/watch?v=PVC1AkIJh68&list=PLhTb4GsrFT_Z9Mf1ZF_9-zSdeJ0zmJ7.

This must have been the inspiration for Morecambe and Wise's 1971 Christmas show, in which they made fun of André Previn, who was the conductor of Grieg's piano concerto. (This can be seen at www.youtube.com/watch?v=R7GeKLE0x3s).

Two more such festivals were held at the Festival Hall. The first of these in 1958, was called the Interplanetary Music Festival; a brief British Movietone News extract from the concert can be seen at www.youtube.com/watch?v=XG02UjjVX9w&t=9s. Here is Hoffnung's cartoon drawing for an advertising poster for the event:

HAROLD HOLT UNLIMITED IN ASSOCIATION WITH
THE LONDON COUNTY COUNCIL
PRESENTS:

The Hoffnung
INTERPLANETARY
MUSIC FESTIVAL
1958

ROYAL FESTIVAL HALL
General Manager: T.E. C.B.E.
FRIDAY 21st AND repeated
SATURDAY 22nd NOVEMBER
at 8. p.m. *

HOFFNUNG SYMPHONY ORCHESTRA
CONDUCTOR: LAWRENCE LEONARD.
HOFFNUNG FESTIVAL OPERA COMPANY
AND CHORUS
THE BAND AND TRUMPETERS OF THE ROYAL MILITARY
SCHOOL OF MUSIC (Kneller Hall) by permission of the Commandant
Lieut Col. David McBain, O.B.E.
THE DOLMETSCH ENSEMBLE.
THE MAESTRO (only appearance in this country)
MALCOLM ARNOLD
AARON COPLAND
CARL DOLMETSCH
NORMAN DEL MAR
AND A SURPRISE CAST OF HUNDREDS!
PRODUCER: COLIN GRAHAM

An extravagant Gala Evening of Symphonic Caricature in glorious Hoffnungscape, with a repeat performance. Eleven World premieres including THE UNITED NATIONS by Malcolm Arnold, LET'S FAKE AN OPERA, an opera to end all operas by Franz Reizenstein, and the first ever CONCERTO FOR CONDUCTOR AND ORCHESTRA by Francis Chagrin. 130 strong Symphony Orchestra loaded with Hoffnung surprises, together with many of the world's most distinguished composers and soloists. — Massed Bands and THE LOT !!!!!

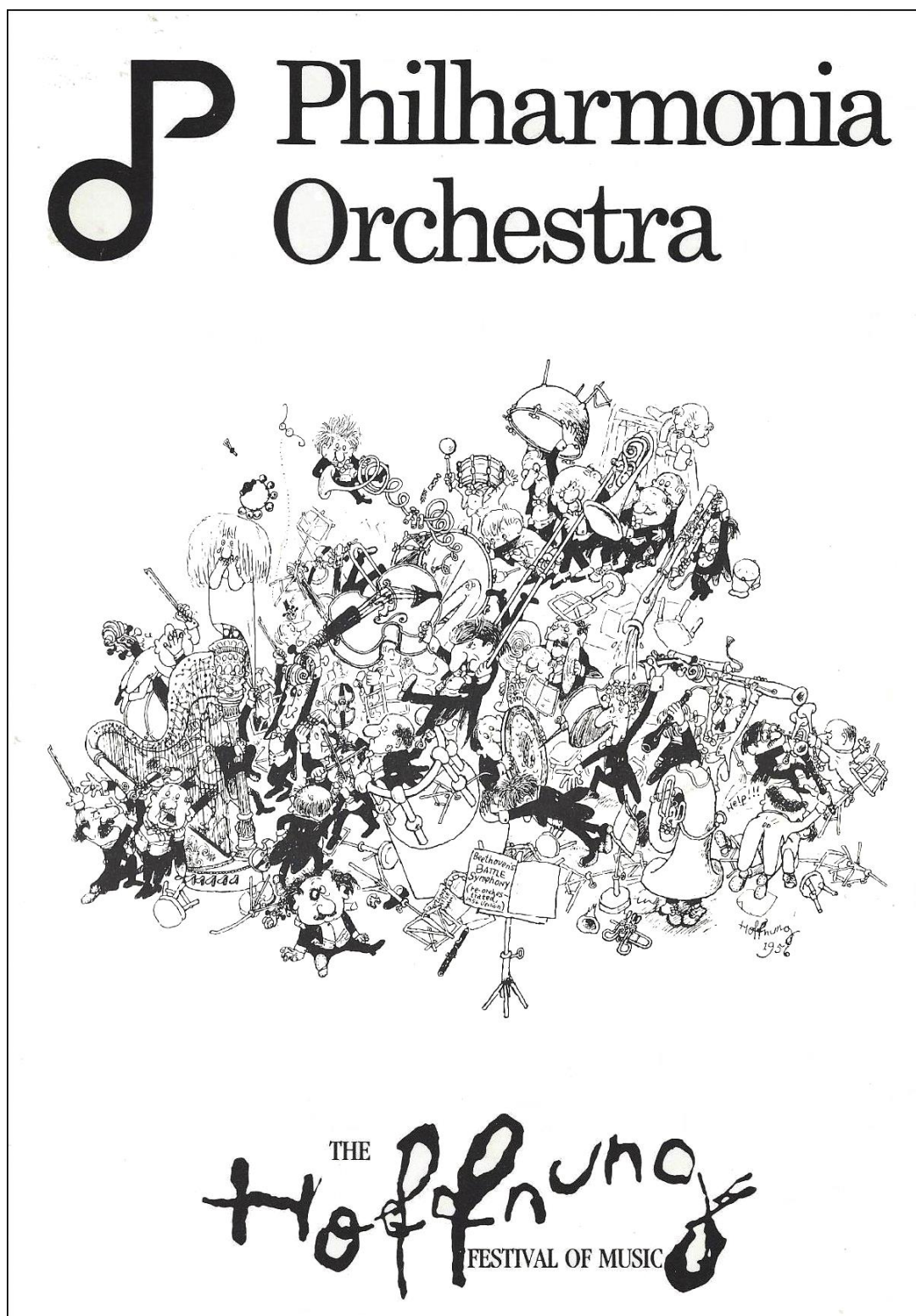
TICKETS ON SALE OCTOBER 21st
15/- 12/6 10/6 7/6 5/-
From: ROYAL FESTIVAL HALL BOX OFFICE (WAT 3191), CHAPPELL'S, 50 NEW BOND STREET (MAY 7600),
UNUSUAL Ticket Agents, and IBBS & TILLET LTD, 124 WIGMORE STREET, LONDON W1. (WEL 8418)
Postal applications for tickets should be accompanied by a stamped, addressed envelope.

* and Friday 6th February 1959 at 5.30 & 8.15 p.m.

Drawings reproduced from
the Hoffnungscape Office
By permission of Hoffman-Publishers.

The second of the two concerts, the Astronautical Music Festival, took place in 1961, after Gerard Hoffnung's death. I was not aware of these concerts, so I did not go to

either of them. But there was a fourth one held in 1988, to which I did go, and I still have the programme; here is its cover page:



The above cartoon is a wonderful comical illustration for Beethoven's 'Battle' Symphony

Sound recordings of these music festivals are but a shadow of the original events, through one's not being able to see the amusing happenings on stage and elsewhere in the hall. But a few video recordings have survived.

Concerts like these were put on in other countries after Gerard Hoffnung died, as a result of his widow Annetta's determination to maintain the uniquely amusing atmosphere which Gerard had created. She said: "Gerard's idea to promote humour in music must not be allowed to die with him."

Here is one of two videos made at such a concert in 1992, in The Smetana Hall in Prague, as part of the Czech annual music festival:

www.youtube.com/watch?v=JQaV3Ahj3Pg

Annetta Hoffnung actually took part in this concert, dressed in the black and white uniform of a maid. She not only assisted with the Hoffnung concerts, but she also organised Hoffnung exhibitions and gave talks about her late husband.

These events were always very popular, and I attended one of them in Milton Keynes, on 9th June 2003, meeting her there for the first time, when she signed my copy of her biography of Gerard, and my copies of two other Hoffnung books. I had corresponded with Annetta a few times in the previous twelve years about various matters, including the books by and about Gerard which had been published over the years, and were out of print and therefore difficult to buy. I had managed to trace on the Internet a note of the recollections of Donald Anderson, who was one of Gerard's pupils in the short period during 1945 when he was the art teacher at Stamford School; Annetta was delighted to add this note to her collection of memorabilia, as you can see from her email to me:

Subject: Thanks	
Date: Thu, 10 Jul 2003 14:14:46 +0100	Status: Normal
From: Annetta Hoffnung <hoffnung@xxxxx.com>	Save Address

Dear David,

This is a very belated thank you for your letter - in thoughtfully enlarged print - with the account of Gerard at Stamford. I have put it in the archives along with other precious anecdotes of his time as a teacher. It was good meeting you and it's helpful to have your address should a question arise about Stamford which you may be able to clarify.

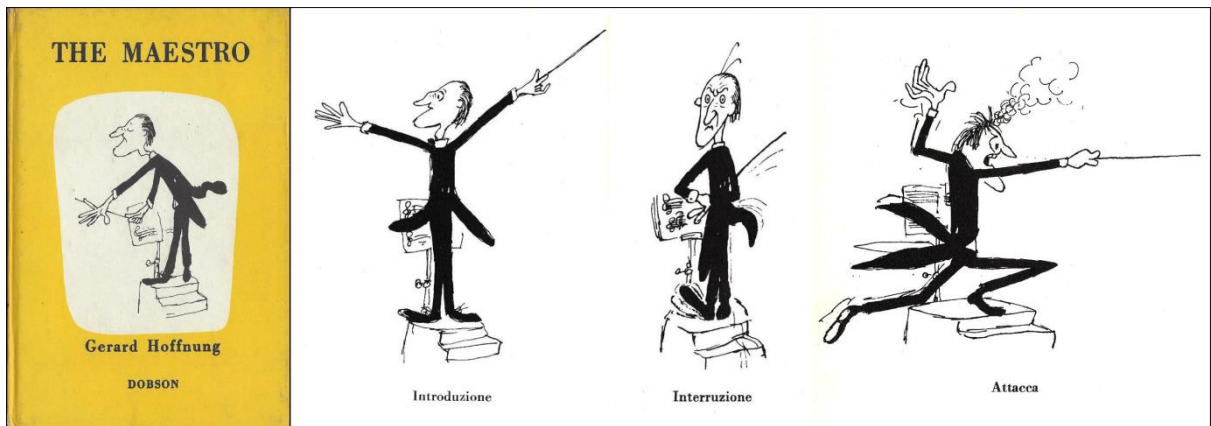
with best wishes to you,
Annetta

A 2003 email to me from Annetta Hoffnung

In 2007, Annetta was interviewed in the first of three episodes of Classic Britannia, a BBC 4 TV series about British classical music history for the six decades after 1945. Her interview was broadcast on 25th July 2008. I did not know about this broadcast until recently, and I have failed to discover what she said, but it must have been about Gerard.

I do not know exactly when she died, only that it was between 2011 and 2015. She was a kind and very attractive woman, as you will see, if you read some of the Hoffnung books.

Gerard drew cartoons about many subjects, and he had a particular interest in amusing musical drawings. Here are three cartoons from his book 'The Maestro', showing the antics of a conductor:



This painting of a trombonist is taken from Hoffnung's book entitled 'Hoffnung in Harmony' published by Souvenir Press; ISBN 0 285 62714 7.

More than two dozen Hoffnung books have been published, including his biography written by Annetta Hoffnung, which was published in 1988 by Gordon Fraser; ISBN 0 86092 110 7. It is called 'Hoffnung, his biography'. A few books by Hoffnung have also been made available in German.

There are also many Hoffnung recordings on YouTube which are worth watching. Several sound recording discs (vinyl and CD) are available via Amazon.co.uk.

What follows is nothing to do with music, but I cannot resist including it here. One of Gerard Hoffnung's books of humorous cartoons and short narratives is called 'Birds, Bees and Storks'. The book tells of a father's attempt to tell his son the facts of life. The cartoons have been brilliantly animated into a very funny five minute film, in which Peter Sellers reads Hoffnung's dialogue from the book; the film is now on YouTube, and can be seen at:

https://www.youtube.com/watch?v=kVX_EndLiUM

Chapter 7: Leighton Buzzard Music Club

I joined my local music club around 1999. They held monthly concerts, often in the local library theatre, and sometimes invited international soloists to perform.

In 2000, I spoke to the chairman, David Phillips, suggesting that I develop a website for the club, free of charge, and that I maintain it on a monthly basis with details of the next concert. In return I would have free membership. He agreed, and I maintained the website at www.lbmusic.co.uk until 2008.

Once a year, the chairman held a musical evening, and I was invited to play at the May 2002 event. The programme of music is below. I played Rachmaninoff's Prelude Op.24 No.4, Chopin's Nocturne Op.55 No.2, and two of my own compositions, Lullaby-Mazurka and Mélodie Triste et en Colère.

LEIGHTON BUZZARD MUSIC CLUB		
CHAIRMAN'S MUSICAL EVENING		
Friday 3 rd May 2002		
at		
Hockliffe Grange		
by kind invitation of Mr & Mrs Dickens		
Elaine Lawrence ~ soprano Anthony Stutchbury ~ tenor		
Sheila Marlowe ~ recorder and clarinet Keith Saunders ~ violin		
The Linsdale Recorder Consort ~		
<i>Sheila Marlowe, Rachel Conquest, Celia Snelling, Doug McLean, Stephen Marlowe</i>		
Sue Pearson ~ piano David Pentecost ~ piano David Phillips ~ piano		
Programme		
<i>Tenor and piano</i>	If Music be the food of love 'Twas within a furlong of Edinborough Town I attempt from Love's sickness to fly	Purcell Purcell Purcell
<i>Recorder Consort</i>	Three Dances from Der Lustgarten Solfyng Song	Hassler Tallis
<i>Soprano, clarinet and piano</i>	Parto Parto (<i>La Clemenza di Tito</i>)	Mozart
<i>Violin and piano</i>	Chanson de Nuit Chanson de Matin	Elgar Elgar
<i>Violin solo</i>	Giga (<i>Partita No 2 in D minor</i>)	Bach
<i>Recorder and piano</i>	Sonatina Andante Allegro Andante	Telemann
<i>Piano solo</i>	Prelude No 4, Op 24 Lullaby-Mazurka Op 2	Rachmaninov Pentecost
INTERVAL		
<i>Soprano and Recorder</i>	Two Folksongs <i>I will give my love an apple The lark in the morn</i>	
<i>Violin and piano</i>	Meditation (<i>Thaïs</i>)	Massenet
<i>Recorder Consort</i>	Two movements from "Trains" <i>Camel Train Wagon Train</i> Samburo Samba	J Carey Lyndon Hilling
<i>Piano solo</i>	Nocturne No 2 Op 55 Mélodie Triste et en Colère Op 3	Chopin Pentecost
<i>Tenor and piano</i>	The Bells of San Marie The Trellis Hope the Hornblower	John Ireland John Ireland John Ireland

🎵🎵🎵 Chapter 8: A new electronic piano 🎵🎵🎵

When I was on a shopping trip to Milton Keynes, some time around 1996, I passed by a branch of Chappell of Bond Street's music shop. Curious, seeing some new small electronic pianos through the open front door, I went in, looked around, and tried one or two of these instruments, called Clavinovas by the makers, Yamaha. I imagined that the tone would be poor and tinny sounding. How wrong I was! The sound was surprisingly good, and the touch excellent.

Then I discovered that there were possibilities using the sockets on the instrument, to connect it to other devices. And there was a recording button as well. Headphones could be plugged in - very useful for not annoying other people when practising. And there were buttons for playing other instruments, including the organ and strings. I decided to buy one, the model CLP123, which had the best piano tone.

It was obvious that the features of the instrument would allow me to compose music much more easily than when I had tried manually in childhood. Below is a photo of a CLP123.

I had to arrange to sell my beloved Chappell piano, for there was not enough space to have two instruments. I advertised the piano locally, and within a few days, a lady came to see it and try it. She agreed to buy it, and soon, she had arranged its collection to her home.



Yamaha CLP123



Chapter 9: Composing in the UK



I wanted to try composing again, after giving up as a youngster. I did some research on available software systems to enable me to use the Clavinova to create printed pages of music, and I found a German system, called Cubase, which I bought in 1996. I connected my computer to the Clavinova and with enormous struggles, I learned how to use the Cubase software.

I managed to compose nearly all of my first piece, called “*Opus 1 - Theme and Variations*”, which was quite a long work, for piano and oboe. I had a contact, Samantha Jones, a professional oboist, and I sent her the incomplete work, asking her to comment on it, in return for a fee of £30.

She told me about a major problem with my music for the oboe. I had been misinformed about the range of the oboe, so some passages could not be played as I had written them; she sometimes had to move up by an octave.

Also I did not leave enough rests for breathing, in some places. She said that it was a “good piece – in the same basic style as Johann Hummel’s *‘Introduction, Theme & Variations’* (Opus 102). That was comforting to hear, and news to me about Hummel’s Opus 102, for I didn’t know any of Hummel’s music.

I intended to re-work the piece, but I have still not done so. So my second piece I decided also to number Opus 1, planning to re-number the Hummel-like work at some future date. So Opus 1 became *Lullaby-Mazurka*, but it wasn’t finished until 1999; its middle movement is in the tempo of a mazurka. I completed four more pieces throughout 1999, *Mélodie Triste et en Colère*, *Rondo*, *Fantasia* and *Rondo-Scherzo*, having started writing them much earlier.

The Rondo was written just as an exercise, to see if I could write anything in the awkward time signature of 5:4. This was because I was very fond of Dave Brubeck’s jazz group playing *Take Five*, which is also in 5:4 time. *Take Five* is brilliant, and I wanted to see if I could write something as catchy. Of course, I could not, and my Rondo is poor by comparison; it is not jazz either, but I wasn’t trying to write jazz. I once heard the Dave Brubeck quartet play this at the Festival Hall, and here is a link to one of their performances:

www.youtube.com/watch?v=PHdU5sHigYQ



Mélodie I am very pleased with, the *Rondo-Scherzo*, not so much. But the *Fantasia* I think is one of my best compositions; it is easy to play, except for three similar and difficult fast passages which appear in the work.

🎵🎵🎵🎵 Chapter 10: The Chopin Society (London) 🎵🎵🎵🎵



Above is a photo of Milenka Engleman, taken in Cyprus in 2005. She came here with a mutual friend, to stay with me for a holiday. She belonged to the Chopin Society in London, as a result of her boyfriend's being a member, and she persuaded me to join, in 2001. Had it not been for her, I would almost certainly not be writing this book.

THE CHOPIN SOCIETY, LONDON, 2001

	<p>WELCOME TO THE FOLLOWING NEW HONORARY MEMBERS(*) MEMBERS (¶) & FRIENDS (§)</p>	
<p>Mr. Barnaby Burnell § Mr. Eugene Byrne § Mr. Stefan Byron § Mrs. Françoise Call § Mrs. Anne Cawkwell ¶ Professor John Graham Dawber § Mrs. Stefania Dembinska ¶ Mr. Ryszard Dembinski * Mr. David J. Hall ¶ Mr. Jim Harmey ¶</p>	<p>Mr. F.G. Murphy § Rt. Hon. Paul Murphy MP * Miss Margaret M. Page ¶ Mr. David Pentecost ¶ Mrs. Grace Pirie § Lady Swann ¶ Mrs. John Wright ¶ Mrs. Irena Urjane ¶ Count Adam Zamoyski *</p>	

The Society holds music events, mostly piano recitals, these days often in Westminster Cathedral Hall, where the Society has its new Steinway piano. The pianists are nearly always well-known international performers,



Westminster Cathedral Hall

As well as these regular monthly recitals, the Society held private concerts a few times annually, where only members of the Society were allowed to perform, playing to each other and to friends.

I played at a few of these Members' Matinées, as they were called, until I moved permanently to Cyprus.

The Members' Matinées were usually held in private residences. At my first Matinée, I played a Chopin Nocturne, a Rachmaninoff Prelude, and finally my Opus 1 composition, *Lullaby-Mazurka*.

The programme for my first Members' Matinée, which took place on 7th April 2002 follows.

Sunday 7th April 2002 at 3.30pm

The Chopin Society
proudly present their Third

MEMBERS' MATINEE

PROGRAMME

JOHN BIRCH

GRIEG In my Native Country Op.43/3
 Popular Melody Op.12/5

ROSE CHOLMONDELEY

CHOPIN Barcarolle Op.60

DAVID PENTECOST

CHOPIN Nocturne No.16 Op.55/2
RACHMANINOV Prelude Op.23/4
PENTECOST Lullaby-Mazurka

STEFAN BYRON

CHOPIN Polonaise in Ab Op.53

I * N * T * E * R * V * A * L

STANLEY HILL

HANDEL Largo in G
ADDINSELL Warsaw Concerto

ZBIGNIEW CHOROSZEWSKI

IRVING BERLIN Medley

PAUL ULMAN

HAYDN Sonata in G minor XVI:44
RACHMANINOV Etude tableaux No.2 Op.39



THE CHOPIN SOCIETY

Sunday 6th October 2002
at Petersham Lodge, Richmond

4TH MEMBERS' MATINEE

Josephine Loewenstein	MOZART	Sonata in Bb KV282 (189g) Adagio Minuetto 1/ Minuetto 2
Mary Leonard	CLEMENTI	Sonata in D Op.26 No.6
	CHOPIN	Prelude in E minor Op.28 No.4
	BRAHMS	Rhapsodie in Eb Op.119 No.4
Zbigniew Choroszewski	VIENNESE MEDLEY by STRAUSS, LEHAR, KALMAN & SIECZYNSKI	
Paul Aleksander Ulman	RACHMANINOV	Prelude Op.23 No.1
	LISZT/VERDI	<i>Rigoletto</i> Concert Paraphrase

I * N * T * E * R * V * A * L

John Birch	CHOPIN	Waltz Op.69 No.1
Robert Duirs	CHOPIN	Waltz Op.69 No.2
Stanley Hill	CHOPIN	Waltz Op.64 No.2
	DEBUSSY	Clair de Lune
Rose Cholmondeley	DEBUSSY	Prelude and Toccata from <i>Pour le Piano</i>
David Pentecost	SATIE	Gnossienne No.5
	PENTECOST	Fantasia Op.5
Nicholas Wickham-Irving	BERKELEY	4 Concert Studies Presto Andante Allegro Allegro

You can see above, that I played not only the Satie Gnossienne, but also my own best composition at the time: 'Fantasia'.



THE CHOPIN SOCIETY

Sunday October 12th at 3.30pm
2003

The Chopin Society presents a

MEMBERS' MATINEE

at Petersham Lodge

By kind permission of
Prince and Princess Rupert Loewenstein

BEETHOVEN	from Sonata in F minor Op.2 No.1: Allegro Prestissimo	Rose Cholmondeley
CHOPIN	Nocturne in B major Op.32 No.1	David Pentecost
CHOPIN	Prelude in Eb minor Op.28 No.4	
CHOPIN	4 Mazurkas Op.41: 1. in C# minor 2. in E minor 3. in B major 4. in Ab major	Nicholas Wickham-Irving
SCARLATTI	Sonata K.24	Benjamin Grosvenor
CHOPIN	Berceuse in Db Op.57	
CHOPIN	Fantasie Impromptu in C# minor Op.66	
CLEMENTI	Sonata in D Op.32	Mary Leonard
CHOPIN	Etude Op.25 No.1 in Ab "The Harp"	
CHOPIN	Valse Op.64 No.1 in Db "Doggy Valse"	



THE CHOPIN SOCIETY

Sunday November 7th at 3.30pm

2004

The Chopin Society presents a

MEMBERS' MATINEE

at Petersham Lodge

By kind permission of
Prince and Princess Rupert Loewenstein

MOZART	2 nd mvt. Concerto in C KV.246	Josephine Loewenstein & Edith Hogben
CHOPIN	Nocturne in C# minor Op. Posth.	Josephine Loewenstein
CHOPIN	3 rd mvt - Largo - Sonata in B minor Op.58 Prelude in C# minor Op.45	David Pentecost
CHOPIN	Ballade in G minor Op.23	Rose Cholmondeley
OGINSKI	Mazurka in G; Mazurka in A minor Polonaise in A minor - "From the Fatherland"	Iwo Zaluski
SCARLATTI	Sonata in A Longo 495	
CHOPIN	Impromptu in Ab Op.29	Mary Leonard

I * N * T * E * R * V * A * L

BEETHOVEN	Sonata Op.27 No.2	
BACH/BUSONI	Chaconne	Stanley Hill
DE CURTIS	Non ti scordar di me	
ROSE	Holiday for Strings	
WIENIAWSKI	Kujawiak	Zbigniew Chorozewski
MUSSORGSKY	Excerpts from "Pictures at an Exhibition"	Paul Ulman
STRAVINSKY	Serenade in A in 4 movements	Nicholas Wickham-Irving



THE CHOPIN SOCIETY MEMBERS' MATINEE

June 5th 2005 at 3.30pm

held at

44 Bassett Road W10

by kind permission of Lady Rose Cholmondeley

The concert takes place in the Music Room at the top of the house

David Pentecost

CHOPIN

Contredanse

BEETHOVEN

Scherzo from Sonata Op.2 No.2

Josephine Loewenstein

CHOPIN

Nocturne No.19 in E minor Op. posth.

Peter Ray

CHOPIN

Nocturne in Eb Op.9 No.2

Stanley Hill

CHOPIN

2 Valses: Op.34 No.2
Op.64 No.1

Rose Cholmondeley

SCHUMANN

4 of the *Scenes from Childhood* Op.15

Peter Jamieson

SCRIABIN

Etude Op.2 No.1

MENDELSSOHN

Prelude in E minor Op.35 No.1

John Birch

MOZART

Andante cantabile from Sonata in C K330

Paul Ulman

BRAHMS

1st movement: *Allegro non troppo ma energico*,
From the Sonata in F# minor

GLUCK/SGAMBATI

Melodie

🎵🎵🎵🎵 Chapter 11: Composing in Cyprus 🎵🎵🎵🎵

I first visited Cyprus in 2003 with daughter Denise, to find a property to buy. In the following two years, I lived part-time in England, and part-time in Cyprus. After that, I was permanently in Cyprus.

An early essential purchase for my Cyprus flat was another Clavinova, having left my first one at home in Leighton Buzzard. It seemed to me that Nakas Music, which was then near the Courion roundabout, was the best place in Limassol to buy a Clavinova. So that is where I bought this instrument:

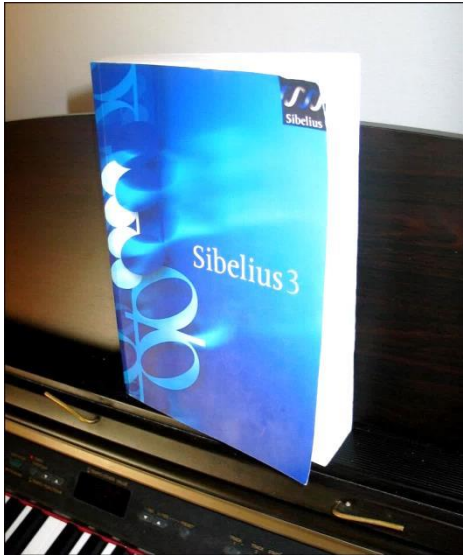


Yamaha Clavinova CLP120

The computer's screen, keyboard and mouse can be seen, but not the computer itself, which is in the corner of the room, and not visible in this photo. The audio interface connecting the computer to the piano, is a Steinberg model UR22 (photo below), and it stands on the left end of the piano.

In 2003 I bought a different software system for producing music notation, called Sibelius, which is today the most popular available to composers. My first task was to learn how to use Sibelius, with the help of the user guide; see photo below.

The next task was to convert my first five compositions completed in 1999 to work with the Sibelius software, in order to produce printouts of the music in a new standard format. It was too complicated to do the conversion electronically, so I re-keyed the notes and annotations.



Sibelius software manual and the Steinberg audio interface

In 2008, I composed just two pieces of music: *Waltz* and *Song without Words*.

In 2009 I returned to the UK for a few weeks, to free up the ground floor room in my house in Leighton Buzzard, because my agents wanted to rent it out. The room was full of many of my things, including my first Clavinova. There was no time to advertise it for sale, so in a hurry, I gave it to the music department of Vandyke secondary school, where my children had been educated. The school were very pleased to have it, for it was better than their other instruments. Here it is, taken off its stand for easy transportation to the school:



My CLP 123 Clavinova, dismantled for transportation

I did no more composing until 2012. On 8th April, I attended a piano recital at the Rialto Theatre in Limassol, given by Cyprien Katsaris. He played as an encore, Alexander Siloti's arrangement of Bach's Prelude, BWV 855.

Siloti had been a pupil of Liszt, and his arrangement of the Bach work had transformed it in an unusual way: he had transposed the key from one sharp to two sharps, and had moved the bass clef music line up to the treble clef; in the left hand, Siloti's version comprised some chords, with far fewer notes than Bach had had in the right hand; Siloti had mostly just two simple chords in the left hand in each bar.

I quickly realised that Siloti's arrangement could be much enhanced by the addition of more notes in the left hand, to create a more active and flowing melody. The left hand could also be played more strongly, giving emphasis to its melody. The result would be a more romantic sound to the work.

I set about writing my arrangement, and produced a sheet music version quickly, by photocopying the Siloti version, and then using photo editing software, to insert the extra notes. I posted it to Cyprien Katsaris in Paris, asking for his comments. He emailed me on 5th May, saying "Your version sounds extremely nice". Judging from what he also said, (that he wanted to stick with the Siloti version, which he had memorised and played so many times), I realised that it would be very confusing to learn another version, and so to have two versions of one piece in one's head.

In 2014, I set about keying my version of the prelude into the Sibelius software, to produce a much better looking printed version of the prelude.

I then had Bach's style and rhythms so firmly in my mind, that I decided to write a prelude of my own, but inspired by Bach. The result was completed in 2014, as my Opus 11.

At about the same time, I heard a song on BBC Radio 3, *A Chloris*, by Reynaldo Hahn. I was captivated by it, and determined to buy the sheet music. But I could not find a piano version – only the voice line and piano accompaniment version seemed to be available, which I bought and downloaded.

Spurred on at having written the arrangement of Siloti's own arrangement of a Bach prelude, I determined to produce my own arrangement of *A Chloris*, for piano solo. I am very pleased with the result. It seems that other people have had the same problem, wanting a piano solo version, and they began to buy my version, which I had put up for sale on the Internet; so far I have sold more copies of *A Chloris* than of any other of my works.

A Chloris is a beautiful song; for the lyrics, Reynaldo Hahn applied words from an early 17th century French poem. A wonderful sung version was recently made by the South African singer Pumeza Matshikiza and can be heard at:

<https://www.youtube.com/watch?v=0iwTEIsM9UI>

Her French pronunciation of a few word endings is not perfect, but that does not detract from the beauty of her powerful interpretation.

The last piece which I wrote in 2014, is called *Reverie*, a gentle romantic style work, which I wrote for my grandson; I hope that one day he will play it.

In 2015, enthused by writing *A Chloris*, I decided to arrange another song, for which again I could find no piano solo version. It is Richard Strauss' *Zueignung*. I had been familiar with the song for a long time, having a cassette tape recording of it sung by Kiri Te Kanawa. At the moment, this is the second most popular of my works which have been purchased.

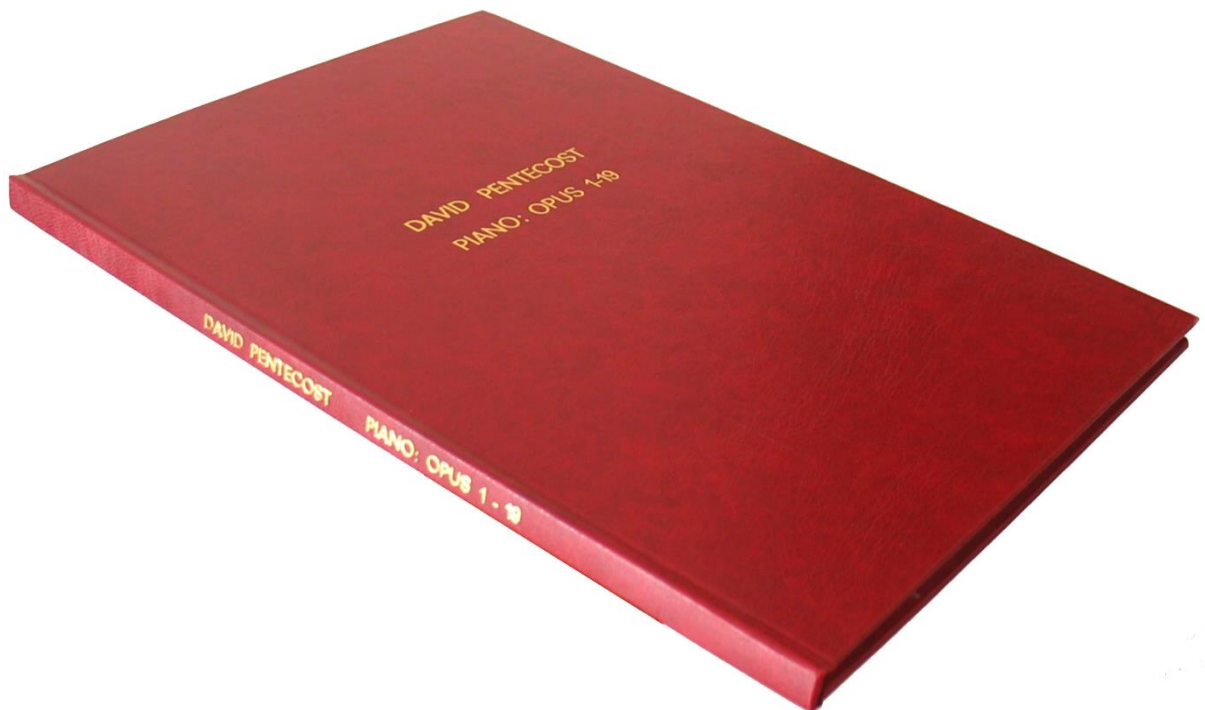
I then arranged Puccini's *Musetta's Waltz* for solo piano, also in 2015.

My last two compositions in 2015 were *Etude* (Opus 12), and my first *Nocturne* (Opus 13). Both were influenced by Chopin; indeed the *Etude* uses the same rhythmic idea which Chopin employed in his *Etude* No.26. Liszt was fond of playing this Chopin study, and it was the last piece his friends ever heard him play, in 1886.

In 2016 I wrote a four page work called *Theme and Variations* (Opus 16). This was followed by another *Etude* (Opus 17); I called it a study, because its purpose is to practise legato playing with minimal use of the pedal.

Two more *Nocturnes* followed in quick succession. The first of these (Opus 18) I wrote for my pianist friend Tatiana Stupak, a member of my Limassol Pianists' Circle (see next chapter).

The Opus 19 *Nocturne* is the last work which I included in the first bound volume of my compositions, of which I had four copies made by Lellos Bookbinders, in St. Andrew's Street, Limassol. They did a very professional job for me:



My first bound volume of compositions

My latest completed work is called Impromptu & Variations, which I shall call Opus 21. (There is no Opus 20 as such, because the printed book shown above has been allocated the ISMN number 20. I make the opus numbers the same as the ISMN serial numbers).

My compositions are uploaded to the Internet at www.sheetmusicplus.com. The works which have been uploaded can be seen at:

<http://www.sheetmusicplus.com/search?Ntt=%22David+Pentecost%22>

The first page or two of each work can be viewed by a prospective buyer, for assessment without making payment, and before long, I expect to have sound recordings available too, probably made by Tatiana Stupak, whose playing will be far better than mine now is. Anyone wishing to download a complete composition has first to make an on-line payment via the website. I receive a payment from sheetmusicplus whenever \$20 of royalties have been accrued, the payment being received in my PayPal account. I can then transfer the money to my UK bank account.

My compositions which have been uploaded to date are:-

Opus	Title	ISMN No.
1	Lullaby-Mazurka	979-0-708013-01-3
2	Mélodie Triste et en Colère	979-0-708013-02-0
3	Rondo	979-0-708013-03-7
4	Fantasia	979-0-708013-04-4
5	Rondo-Scherzo	979-0-708013-05-1
6	Reverie	979-0-708013-06-8
7	Waltz	979-0-708013-07-5
8	Song without Words	979-0-708013-08-2
11	Prelude	979-0-708013-11-2
12	Etude	979-0-708013-12-9
16	Theme & Variations	979-0-708013-16-7
17	Etude	979-0-708013-17-4
13	Nocturne	979-0-708013-13-6
18	Nocturne	979-0-708013-18-1
19	Nocturne	979-0-708013-19-8

Arrangements

9	Prelude - J.S.Bach BWV855	979-0-708013-09-9
10	A Chloris - Reynaldo Hahn	979-0-708013-10-5
14	Zueignung - R.Strauss	979-0-708013-14-3
15	Musetta's Waltz - Puccini	979-0-708013-15-0



SUNDAY MAIL April 29, 2007 51

MUSICALnotes

Pianos, pianists and performances

By Saskia Constantinou

THE PIANO was invented by Bartolomeo Cristofori in Florence, Italy as early as 1698 and, like most inventions, was based on earlier technological innovations. Cristofori's early instruments were quieter than the modern piano but could produce a wider range of dynamics than the clavichord, and the sound was sustained longer. Piano making flourished in the 18th century, with the term fortepiano often used to distinguish the 18th century style of instrument from later pianos. Since the beginning of the 20th century, progress has only been incremental, with two types of configurations, the upright and grand piano.

During the 18th and 19th centuries, few families could afford pianos and they were generally only owned by the aristocracy. At the time, girls had lessons more often than boys as it was conceived that the ability to play made young women more marriageable. Women then continued to play as adults and provided music in the household. However, a solo career was typically open only to men – Clara Schumann being an exception.

As the middle classes increased, there was a corresponding rise in the importance of the piano, and it became common in public places such as hotels and schools. Families who could now afford pianos adapted their musical abilities to the new instrument, and the piano became a major source of music in the home.

Amateur pianists remained informed of the doings of the leading pianists and composers of the day with professional virtuosi writing books and study methods, which sold well among amateurs. Amateur pianists obtained satisfaction from coming to grips with the finest music, even if they could not always perform it from start to finish. A favourite form of recreation was playing works for four hands with other members of the household singing or playing other instruments.

The invention of the radio



in the 1920s and the Great Depression of the 30s dealt a severe blow to amateur piano playing as a form of domestic recreation, as piano sales dropped dramatically and many manufacturers went out of business. However, the piano survives today in many 21st century homes and although it is unlikely that it contributes to the marriage potential of daughters, piano lessons teach children concentration and self-discipline and open the door to a world of classical music.

In Cyprus, a new venture – the Pianists' Circle is being organised and formed by amateur pianist and composer David Pentecost, who, after several years of extended visits to Cyprus, has now settled here permanently.

The Pianists' Circle is founded on the concept and idea of The Chopin Society (London) where for many years, Pentecost was a member. "The Pianists' Circle will be a group of pianists who meet regularly in private homes to play to each other in very informal settings. The concerts will not be open to the general public – only to performers and possibly friends, space permitting. The objective is to make friends, have fun, improve each pianist's standard of playing and help each other to overcome the greatest hurdle – playing before an audience. As most amateur pianists are solitary souls and usually play for their own pleasure, as soon

as they are aware of an audience they tend to become nervous or lose concentration. The Pianists' Circle is an opportunity to overcome these difficulties while improving the standard of performance."

Pentecost recounted his first experience at the Chopin Society: "I was so nervous that I couldn't stop my legs shaking and wasn't able to pedal! Fortunately, most others were in the same state, and were sympathetic. After a few meetings our nerves calmed and subsequently so did our playing and we began to enjoy ourselves!"

"I envisage a Circle being formed in each town, so eliminating a lot of travelling, and would like to ask all interested pianists to contact me. Each Circle will need at least six pianist members, with a suggested membership of possibly one or two dozen."

To maintain informality and keep costs low, meetings will take place in members' homes but members who cannot host a meeting should not be deterred from joining.

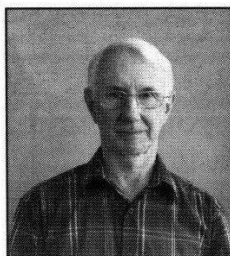
How would the monthly Circle meetings work? "Each Circle organiser will request volunteers at forthcoming concerts, and devise a schedule. The pianists will select the music they would like to perform, not longer than 15 minutes in total, and to provide a good selection of music without repetition the organiser will ensure that no piece is played more than once in any six month period. No one will be expected to play from memory."

Discussing the standard of playing, Pentecost continued: "It is important that

each pianist chooses pieces well within their playing ability – it's better to play something you know well rather than a difficult piece badly."

"My advice is to resist the temptation to play a piece which you have just struggled to learn, rather hold back for a few months until you have really mastered it."

You can contact David Pentecost on 99-117265 or by email at Pentecost@cytanet.com.cy for further information. Those who feel that their abilities have progressed sufficiently could consider taking part in the Piano Competition for Outstanding Amateurs organised by von Cliburn, which takes place once every four years featuring 75 of the world's greatest amateur pianists. This year, the competition will be held from May 28 in Fort Worth, Texas and you can hear amazing performances by doctors, lawyers, nurses and homemakers – people from all walks of life! Until you are ready though, do telephone David Pentecost and have fun with the Pianists' Circle.



David Pentecost



SC Classic Music Ltd

www.cyprusclassical.com

The top portal to classical music in Cyprus

Investing in culture

I mentioned earlier, the Chopin Society's members' matinée events, which allowed amateur pianists to play in a private group together. In February 2005, I had the idea to try to start something similar in Cyprus, and I advertised in newspapers and in music shops, seeking interested pianists. There was no response.

In March 2007 I read Saskia Constantinou's Musical Notes column in the Sunday Mail, which is an English language newspaper in Cyprus. I contacted her, and she agreed that if I would write a description of what I proposed, she would produce an article for her newspaper column, and she would post a notice on her new website. The press article was published on 29th April 2007. It is shown above.

The article produced only one reply, from Agnes Tang, a pianist in Paphos. We exchanged views, agreeing that perhaps the first pianists' circle could start up in Paphos, if we could find another five or so pianists. I produced some posters in English and Greek for display in various Paphos locations, and Agnes arranged to distribute them. Meanwhile I had found the Paphos Music Forum on Saskia's website, with Stephen Willis as the contact. I emailed him in May, and a week or so later, his wife Doris (a lapsed pianist) emailed me, saying that she had a suitable room with a grand piano, where pianists' gatherings could take place, and that she would contact two pianists she knew.

On 25th May 2007, I was interviewed on CyBC Radio 2 in their Nicosia studios about the pianists' circles, which I hoped to start up in the major towns of Cyprus. And in June I was interviewed on British Forces Radio from a radio car.

By early June we had found about half a dozen pianists – enough to start the Paphos Circle, and six pianists met on Sunday 17th June at the Willis home in Tala, to get to know each other and play a little. Doris Willis offered to run the Paphos group, in order to allow me to continue to try to start groups in other towns.

On 22nd June, the Cyprus Weekly published an article (below) which I did not write, but I found that the article came from a Paphos public relations lady, Janice Ruffle, who had sent it to the newspaper's journalist:

The Cyprus Weekly,
June 22 - 28, 2007

Lifestyle
17

Paphos Pianists Circle looks for playing members

BY DEENA EFSTATHIOU

PAPHOS will be tickling the ivories if the Paphos Pianists' Circle succeeds in its aim of getting under way soon.

David Pentecost, an amateur pianist and composer, who is a former member of London's Chopin Society, is planning on setting up a pianists' circle, which is a group of pianists who meet regularly, mostly in each others' homes to play prepared pieces to each other in very informal settings.

Pentecost explains that these private recitals will not be open to the public, only to those who are actually playing members of the group.

"The objective is to make friends, to gradually improve the standard of playing of each pianist and to help each player overcome what is probably the greatest fear of every pianist at some stage – playing before an audience."

Expensive

He aims to start the circle by asking any interested pianists to contact him; there will initially be at least six pianists, while membership may extend to a dozen people.

There is a recognition that it will be expensive to hire venues as well as raise the formality level and, as Pentecost wants the Pianists' Circle to be informal, he suggests that meetings take place in members' home.

Those who don't have the facilities though – like enough space or a piano, will be accommodated and Pentecost assures any potential members that they really should not be deterred from joining if they would not be able to physically host a meeting.

Schedule

In terms of how the monthly meetings will work, the organising person will ask for players to volunteer for the forthcoming meetings and will then schedule who will play and when; the pianists themselves will choose their own music with a maximum playing time of fifteen minutes each.

It is also suggested that the same piece of music not be played more than once within a six-month period, with all pianists always playing something different.

Potential players should also note that they will not be expected to play without sheet music.

If you are interested in being a member of the Paphos Pianists' Circle, or would just like some more information, contact David Pentecost on 25 583690, or 99 117265; you can also email him at Pentecost@cytanet.com.cy

The Paphos circle met again in September 2007, a few more pianists were found, and these meetings continued to be held every few months, led by Doris Willis. During the next 18 months, the group grew to just over a dozen players, perhaps with the help of more publicity as a result of this free advertisement placed by Doris Willis in the April 2009 edition of the Paphos Post:

PAPHOS PIANISTS' CIRCLE

Amateur, adult, classical music pianists meet once a month or so, usually Sundays at 3pm, in private homes, to play a few pieces in a very informal setting, before a small, friendly and sympathetic audience of our fellow players. Free membership. Doris Willis - Tel: 26652437, 99900560. Email: pianists@cytanet.com.cy. Or willis@cytanet.com.cy

I wrote a letter to the Cyprus Weekly at the end of November 2007, based on the following draft press article, trying to recruit pianists for groups in other towns, especially hoping to find Limassol pianists:

Amateur Pianists Wanted!

Following the recent successful launch of the Paphos Pianists' Circle, four further pianists' circles are now to be formed in Larnaca, Limassol, Nicosia and the Famagusta-Paralimni area. All interested pianists who are good amateur adult players, and would like to find out more about joining their nearest pianists' circle are urged to contact the founder of these circles, David Pentecost, an amateur pianist and composer, on 99117265 or by e-mail to pianists@cytanet.com.cy. Membership of these new circles will be free of charge.

What is a pianists' circle? It is a small group of pianists who meet regularly, perhaps once a month, in private homes to play prepared pieces (normally of classical music) to each other in very informal settings. These recitals will not be open to the general public – only to the performers (and their friends, if space permits). The objects are gradually to improve the standard of playing of each pianist, to widen each pianists' repertoire, and to help each other to become accustomed to playing before a small audience.

In order to maintain informality and to avoid spending money on hiring venues, recitals are expected to take place in members' homes. Pianists are encouraged to join, even if they would be unable to host a meeting, for it is recognised that not all members will have a suitable room and a good enough instrument.

How will the monthly Circle meetings work? The organiser of each Circle will ask for volunteers to play at the forthcoming concerts, and will schedule who is to play and when. The pianists themselves choose the music they would like to perform – as many pieces as they like, but not normally lasting for more than about 15 minutes in total. In order to provide a good selection of music and to avoid repetition, the organiser will normally ensure that no piece is played more than once in any six month period, and that no pianist will ever play the same piece more than once. It is not expected that pianists will play without sheet music. The circles are intended to be for pianists of all nationalities, and so the organisation of membership and of recitals will be conducted in English.

David says: "It is important that each pianist should choose pieces which are well within his/her playing ability, in order to maintain good standards of performance. It's better to play something which you know well, than a piece of a more difficult standard, which perhaps you have just learned and are much more likely to make mistakes playing. There is often a tendency for a pianist to want to play the piece he/she is currently learning, which for an improving player will typically be a little more difficult than the previous piece learned. My advice is to resist the temptation to play a piece which you have just struggled to learn, and to hold back playing this for a few months until you have really mastered it".

More information can be found in the Societies section of the website devoted to classical music in Cyprus, which can be seen at www.cyprusclassical.com. [Now non-existent]. **Interested pianists should contact David Pentecost on 99117265, or by e-mail to pianists@cytanet.com.cy.**

I had just one reply, from a Limassol pianist, artist, singer-songwriter, and journalist, Nathalie Kyrrou, early in December, who was to prove helpful to me in the coming years in the operation of the Limassol circle. We kept in touch, but by a year later, we had found no more Limassol pianists. Nathalie came with me to a Paphos circle concert on 30th November 2008. It was in a bungalow with an extraordinary garden, on a slope, with a spring welling up on the higher ground, and trickling down to feed a pond which was stocked with small fish; beyond were tall reeds growing in a patch of swampy ground outside the garden - most unusual for Cyprus, to find a naturally watered garden. I remember that I gave my best ever performance of Beethoven's Pathétique sonata that day; I have never played it so well since then.

On 16th February 2009, it was Nathalie who after moving house and gaining Internet access, set up an account on Facebook at www.facebook.com/pianists with the idea that this might help us to find more pianists. (It was this account which eventually in 2012, I started to use as my personal Facebook account).



CONCERT: *David Pentecost, Koumis Philippou, Nathalie Kyrrou, Ludmila Budanova, Vera Yudina, Pearl Norman, Agnes Tang and Tom Groves.*

First Pianists' Circle meeting in Limassol, 17th May – from Cyprus Weekly, 29th May 2009

Early in March 2009, I had a telephone call from a prospective new member living in Larnaca, Koumis Philippou, a teacher, who in due course joined our second group, in Limassol, although at the time, there were still too few players to hold meetings. Over the previous two years, I had made contact with a few players through my then membership of UKCA, but none of them were keen about joining us, for various reasons. I decided to hold a little concert in my Limassol flat for our three Limassol players, and to invite members of the Paphos group to come as well; four of them agreed to come and play. Somehow I made contact with a Russian pianist, who played piano for a Russian friend who was a soprano singer, and they agreed to take part. In the end we had eight musicians. The event was a great success, and

Cyprus Weekly published an article for us, (not quite accurate after they had edited it), but it was good publicity. See the photo above, and the text of the article below.

THE CYPRUS WEEKLY

MAY 29 - JUNE 4, 2009

LIMASSOL 49

Limassol Pianists' Circle

Piano fans will now have an opportunity to practise and enhance their piano skills through the Limassol Pianists' Circle. Established in Paphos two years ago, the Circle has now expanded to Limassol. David Pentecost, the founder of the Circle came up with the idea after being a member of the Chopin Circle in London.

"After being in the Chopin Circle in London, I thought it would be a good idea to set up a circle in Cyprus." Members of this new group held their inaugural private concert earlier this month, a hugely successful event which was supported by three pianists from Paphos Pianists' Circle.

Four pianists and a soprano singer from Limassol and Larnaca played a wide selection of classical music. The programme included piano solo works by Albeniz, Beethoven, Brahms, Chopin, Khachaturian, Liszt, Mo-

zart, Rachmaninoff and Scarlatti, and four operatic arias.

As pianists playing at these small private events are not expected to be of professional standard, this is an ideal opportunity for those who have perhaps not played for many years to gradually refresh their skills, by practising a few pieces to perform at forthcoming monthly concerts.

According to Pentecost "the objects of the Circle are gradually to improve the standard of playing of each pianist, to widen each player's repertoire, and to help each other to become accustomed to playing before a small friendly and informal audience."

The Circle meetings works through the organiser, who asks for volunteers to play at the forthcoming recitals, and schedules who is to play and when. The pianists themselves choose the music they would like to per-

form - as many pieces as they like, and normally lasting between five and 15 minutes in total. It is not expected that pianists will play without sheet music.

More pianists are being sought, to increase the membership and amateur pianists are all welcome to contact the Circles' founder, David Pentecost. Although the newly formed Circle is based in Limassol, pianists from other districts are very welcome to join and no fees are payable.

The future plans of the Circle is to expand even further and perhaps turn into an institution. According to Pentecost, "in the long run we are hoping to set up a Circle in all the major cities and maybe eventually hold a public concert".

For more information contact pianists@cytanet.com.cy or telephone 99117265.

The Cyprus Weekly article resulted in a call from a Japanese lady, Shuko Umetani working in Cyprus, who was both a pianist and flautist, and she subsequently joined the Limassol circle. In June, Nathalie told us about Costas Polyviou, and he also was to join us. The following month, on 5th July, 2009, Koumis and Shuko both played at the Paphos circle's concert, and enjoyed their time there.

Early in July, four of us in the Limassol circle met one evening in my flat for an extremely informal time, playing piano and table tennis!

On 20th September, this time five of us had another informal get-together. Here is a report which I emailed to family members about it:-

“Yesterday afternoon, from 4 to 6.30 I held my 3rd concert here with a drinks and snacks interval. This time very informal - no invited guests - just the 5 musicians and 2 of their close friends. I accompanied Shuko (Japanese girl) who played Bach on her flute; no rehearsals but it went extremely well. Costas played piano film music without any sheet music - remarkable; he just listened to recordings and worked on it, making up his piano version. Koumis played some Chopin; he likes to have the mental comfort of the sheet music but hardly looks at it! Nathalie (a Canadian Armenian Cypriot) played some Chopin and Albeniz. I played a couple of rare Chopin pieces as quiz items, and Rachmaninov's *Elégie*, the latter after weeks and weeks of practice - very beautiful but a difficult piece for me, and it went well. At the end, I persuaded Shuko to play (unrehearsed - she has no piano at home) a little of Chopin's fantastic Study Op 25 No 12; her playing was amazing! I felt like the old man that I now am, with everyone else, I imagine around 30!”

I have come across a report I made on 14th February 2010 about the state of the pianist circles. Here is part of it:-

“My pianists' circles here in Cyprus continue to meet, albeit with a bit of a struggle. The Paphos Circle meets about 6 times annually, and the standard has noticeably risen over the last few years. Here in Limassol, currently there are only about six of us playing, and we started meeting last summer, hitherto always in my apartment.

We have a new recruit, a tennis friend, Graham Lock, an organist, who has a Steinway grand piano in his house, and I am hoping that a future gathering will be at his home, which is in a tiny village in the hills between Limassol and Larnaca. He has built a small 'house' in his garden as a sound-proofed home for his church organ, which makes a wonderful monstrous sound!”

Graham subsequently joined us for our concerts on those occasions when he was free to do so, but he declined to play the piano for us. I was very pleased that he came, even if only to listen, because he once talked about letting us have a concert at his home, on the Steinway.

In early July 2010, I had a phone call from Tatiana Steppe, enquiring about our Limassol group. We met on 6th July, and subsequently she joined the Limassol circle. She and her husband invited me and Nathalie to their home in Erimi for a chat, and we went there on 6th August.

Also in August, Costas told me that he had a friend, Angela Kouali who wanted to join the Limassol circle. She joined us at our concert on 12th September.

Tatiana Steppe offered her home as a venue for our next concert, which could not be arranged until 23rd January 2011, because of the extreme difficulty of finding enough players available on the same date. I had printed and placed in the foyer of the Rialto Theatre, some cards, advertising the Limassol circle; a few people had contacted me in the autumn of 2010, but none of these enquiries resulted in anyone joining us.

The Limassol group next met at Graham's home in Parekklesia on Sunday 17th April, 2011. Costas said that he would bring a Russian friend, Tatiana Stupak, whom he said played better than he did. And Koumis arranged for a contact of his, Leonid Nesterov, a brilliant Latvian jazz pianist to come along as well. The concert was a great success.

Tatiana Stupak offered her flat as the venue for the next concert, which we fixed for Sunday 26th June 2011. Here is a photo of the event, showing the eight pianists:



Me, Leonid Nesterov, Koumis Philippou, Tatiana Steppe, Tatiana Stupak, Nathalie Kyrrou, Chris Smith, Costas Polyviou,

Our next concert was again at Graham's home, arranged for 18th September 2011. Tatiana Stupak brought a young student of hers, Alik, who also played. New to the group was Chris Smith, from Paphos but working in Limassol, who telephoned me out of the blue, asking if he could join the group. Several people brought a guest, and there were over twenty people present. See the photo of the eight musicians on the next page.

A few weeks before the concert, I was contacted by a woman who was acting for a Russian bassoonist. She had found my name on the Internet, when she was looking for pianists in Cyprus. She needed to find someone to accompany Andrey Snegirev, a bassoonist, who was going to audition to join the Cyprus Symphony Orchestra. I asked Tatiana Stupak if she would be interested to play, and I left it to her to contact Andrey, which she did. They met, and Andrey gave her the sheet music for his audition pieces. Andrey wanted the opportunity to play before an audience, so he came to our 18th September concert, Tatiana accompanying him on the piano. The audition took place in Nicosia on 25-26 September, with 37 other bassoonists competing, and later we heard that he had come second; a few weeks later, we also heard that he had joined the symphony orchestra. So we all felt that the Limassol Pianists' Circle had really achieved something worthwhile. I saw him playing with the orchestra at the Rialto Theatre on one occasion. A few months later, we noticed that he was no longer playing in the orchestra, and nothing more was heard of him. (I

recently did a search on Google, and found him listed as a bassoonist with the Russian Philharmonic Orchestra in Moscow).



Me, Leonid Nesterov, Tatiana Stupak, Chris Smith, Alik, Andrey Snegirev, Costas Polyviou, Nathalie Kyrrou

Here is the programme of music played on 18th September 2011:

Beethoven, Sonata Op.31, No.2- Final movement	David Pentecost
Bach, Sonatina No 6 in D Minor, BWV 1019	Nathalie Kyrrou
Bach, Invention No. 8 in F major, BWV 779	Nathalie Kyrrou
Mozart, Bassoon concerto in B flat, K191.186e:	Andrey Snegirev
I. Allegro, II. Andante ma Adagio	& Tatiana Stupak
Chopin, Waltz Op.64, No.2	Costas Polyviou
Gershwin, Lady Be Good	Leonid Nesterov
Matt Bellamy (of Muse), Butterflies and Hurricanes	Christopher Smith
Beethoven, Excerpt from 5th Symphony arr. for piano	Alik
Mendelssohn, Wedding March,	Alik
excerpt from Suite of Incidental Music	
Hatzidakis, Min Rotas Ton Ourano (Don't Ask the Skies)	Nathalie Kyrrou
Strauss J II, The Blue Danube (abridged)	Nathalie Kyrrou
Saint-Saens, Sonata for bassoon & piano	Andrey Snegirev
II. Allegro scherzando, III. Molto adagio	& Tatiana Stupak
Elgar, Variations: Op.36 No.12 – B.G.N.	David Pentecost
Taylor & Dallas, Theme from Film XX TV programme	David Pentecost
(See www.youtube.com/watch?v=k4IRmG_UXy8)	
Bach, C.P.E., Solfeggio in C minor,	Costas Polyviou
Errol Garner, Misty	Leonid Nesterov
Chopin, Nocturne, Op.9 No.2	Koumis Philippou

Meanwhile, in Paphos, Doris Willis had been trying to arrange a concert there for 2nd October 2011. She wrote a gloomy email to me on 25th September, as follows:

“So far only two have agreed to play. Pearl is returning to England in November and also Christine as soon as she sells her house. if ever! Tom seems to have lost enthusiasm, and I have too, I am sorry to say. Yolanta has not played for ages because of a serious back injury. Some of the other short term members no longer reply. Though Agnes is still very active I know her husband’s health is deteriorating rapidly. Maybe it is time to close the books. People who still are keen could always go to Limassol and join your group. We have had a number of successful years but sometimes dragging on with just a very few is disheartening to all. Things change. I have not yet said anything to the rest of the group, so please keep these thoughts to yourself for the time being”.

I replied on the same day:-

“Hello Doris,

That is all sad news, but I can't say that I am really surprised. It does get disheartening when people don't even reply to messages. Yes as you say, those who are keen will always be welcome to come here. So Pearl is returning [to UK] - I wondered why I saw an advertisement on the Internet for sale of her piano. I am surprised at Tom's losing interest. You don't mention Arabel.

Perhaps you should say that you have had enough as organiser, and ask someone else (Tom? Agnes? Arabel?) to take over for a fixed term; if no one volunteers, then that will be that. Others should take their turn to do the admin work - it's unfair to lumber one person permanently with the job. Perhaps the group could keep going by recruiting more people, particularly youngsters. Only today, I have found a way to find other pianists, after all these years! Look at the websites in Cyprus for people buying and selling pianos. Contact the sellers and get in touch with those who are buying from them. And contact directly people wanting to buy. I am going to try that method to get even more players, although they may not be in Limassol of course, but that doesn't necessarily matter.

I have been on the verge of giving up too, when struggling, exasperated, doing the organising. Some people don't even have the courtesy to say that they can't make it, and it's a last minute phone call which elicits that information. Few will commit themselves several weeks in advance. I have to write emails and text messages to most people several times to get the information I need.

And yet we do meet, in increasing numbers recently, in spite of my frustrations as organiser, and the concerts are always enjoyable and a great success. We seem to be having concerts now roughly every two months. Monthly was unachievable.

My last one as organiser will be in November, when I shall resign as organiser. Someone else will have to take over the job, but not permanently. I shall suggest that a 1 year stint is enough. We shall see if the Limassol Circle dies. If it does, then I know that a few of us will still want to meet occasionally and VERY informally, not just to play but to socialise and chat as well. But I think that Limassol is likely to continue - I do hope so anyway.

The difference between the two Circles is very marked, and to some extent reflects the differences between the Paphos and Limassol populations. In this group we have me, the only oldie, and nearly everyone else is in their 30s. Until last month I was the only Brit, but now we also have Christopher, a young man in his 20s who is quite brilliant and composes too. Then there is Nathalie from Canada, Tatiana 1 and Tatiana 2 from Russia, the latter being our best classical player who is good enough to play professionally, Costas, Koumis and Angela (Cypriots), and Leonid from Latvia. Oh yes, there is also Graham, from UK, who is older than me, and refuses to play, but I keep him in the group because he sometimes lets us play at his place, where he has a magnificent newish Steinway grand. And at our last concert, a week ago, Tatiana 2 brought along an 8 year old, who played two pieces without sheet music - she is being taught by Tatiana, (who is not a professional and works in a bank), and also learns to play without the music. (Wish I could do that!). And last week I invited a

Cypriot from Nicosia (contact of Nathalie) to come to our November concert. If he likes the idea, I shall try to use him to find players in Nicosia to start a group there.

I had an e-mail out of the blue about a month ago, from one Andrey Snegirev from Moscow, who was coming here to audition for a place in the Cyprus Symphony Orchestra as bassoonist. He wanted someone to play piano for him at the audition - some Mozart and Saint-Saens. I asked Tatiana 2 if she would be interested to learn the pieces for him. They met and she said 'yes'. She performed miracles to learn the (difficult) pieces in the time she had available, and they played them, as a rehearsal for his audition, at our concert last Sunday. They brought guests and we had about two dozen people there, at Graham's place fortunately. Magnificent, both of them! I heard this afternoon, that the audition was today, and Andrey had 37 bassoonists to battle against! He has got through to the final, tomorrow in Nicosia, and now has only 3 opponents. Crossing fingers for Andrey and Tatiana.

I hope Paphos doesn't fold. But in order to carry on, it is clear that you need some new blood, and an effort by someone to track down more players, certainly by scanning Internet piano adverts (and in newspapers) and also perhaps by approaching piano teachers, regarding their pupils. Include the school music teachers too, not just the private ones.

Well that's all my news, and all I can think of suggesting.

Attached, a photo of our concert players last Sunday.

David “

Doris replied on 27th September:

“Dear David, thank you for your most helpful email. It has given me food for thought. I have suddenly had replies from Christine & Iris, and this morning at chorale, Tom came up with his contribution, so we will certainly have a concert after all. I think even Arabel will play, though she has not told me what yet. I am glad we can meet as it would be sad not to say our farewells to Pearl, as she has been a stalwart member from the start. However I think it is time we thought seriously about the future of the group and the frequency of our meetings. I have no objection to continue in my role as co-coordinator though if someone really wants to do the job I would not argue! Best wishes, Doris”

In early December, Nathalie told me that she thought that Koumis and Chris Smith both might have to leave the group, for different reasons.

On 9th January 2011, I wrote to all Limassol circle pianists:-

“Hello everyone,

The next piano concert will be at Tatiana Stupak's apartment on Sunday 22nd January starting promptly at 4pm.

I am still not well enough to guarantee being fit enough on the day: I hope to be there to play, but I can't at the moment be too positive about that.

Directions to Tatiana's apartment are below; photo directions are attached. Please reply to Tatiana, who will be preparing the music programme.

David”

I had been having severe and unpredictable abdominal and stomach pains for some weeks, resulting in a minor stomach operation. Several preventative treatments were tried, as well as symptomatic treatment measures. I had told Tatiana Stupak about the problems, and she had offered to hold the next meeting at her flat. I think

that the stress caused by the extreme difficulties of organizing the concerts had contributed to my health problems. I told her that I planned to give up organising them, and to hand over to someone else.

On 19th January, I emailed everyone again:

“Further to my email to you dated 9th January, when we scheduled a pianists’ concert for this Sunday, 22nd January at Tatiana Stupak’s home, no one has replied to Tatiana to say that they will come. So the concert has had to be cancelled, because of lack of support. If you are willing to play on a later date, please let me know, and suggest some dates when you will be available. Thank you.

David”

I received no replies; the Limassol circle’s life had come to an end. In Paphos, Doris was having problems too, with lack of enthusiasm and numbers attending, and coincidentally at about the same time, the Paphos circle ceased to be. But it had lasted for more than a year longer than the Limassol circle.

The stress having gone, my health improved!

It was continuing to be a time in Cyprus generally of depression and worry, as a result of the severe economic crisis, with currency restrictions, banks going bust, money being taken from some bank accounts by the government, and cash withdrawal limits being imposed. Perhaps the depressed mood of the population as a whole, contributed to the demise of our music groups.

Nothing lasts for ever, and that includes my two pianists’ circles. But they proved to form a very significant aspect of my life in Cyprus. Except towards the end of the circles’ existences, the activities I created were most enjoyable, and had required me to learn some new skills, and revive some old ones learned half a century earlier, particularly in dealing with the news media.

Most importantly, I made some new and very good friends, and those friendships remain, after the demise of the pianists’ circles.

Here is a list of most of the works which I played at the two pianists' circles (L for Limassol, P for Paphos):-

15.07.2007	P	Beethoven, Largo from Sonata No.4, Opus 7
15.07.2007	P	Chopin, Nocturne in C minor No.21, Posthumous
15.07.2007	P	Beethoven, Scherzo and Trio from sonata No.2, Opus 2 No.4
15.07.2007	P	Chopin, Mazurka no.7, Opus 21 No. 4
02.12.2007	P	Beethoven, Largo, Minuet+Trio, Op.10 No.3
24.02.2008	P	Schumann, Three Romances, Op.28 No.2,
24.02.2008	P	Chopin, Contredanse, Posthumous
24.02.2008	P	David Pentecost, Waltz, Op.7
24.02.2008	P	Chopin-Liszt, Frühling, S.480, No.2
24.02.2008	P	David Pentecost, Mélodie Triste et en Colère, Op. 3
15.06.2008	P	Chopin, Prelude 11
15.06.2008	P	Chopin, Prelude 12
15.06.2008	P	Chopin, Prelude 13
15.06.2008	P	Humphrey Lyttleton, Bad Penny Blues
30.11.2008	P	Beethoven, Pathétique Sonata
17.05.2009	L	Chopin, Mazurka in F Minor (Posth), Op.68, No.4
17.05.2009	L	Beethoven, Piano Concerto No. 4: Andante con moto, Op.58
17.05.2009	L	Rachmaninoff, Prelude, Op.23 No.4
17.05.2009	L	Beethoven, Rondo from Sonata Pathétique, Op.13
13.09.2009	L	Chopin, Contredanse
13.09.2009	L	Rachmaninoff, Elégie, Op. 3 No 1
13.09.2009	L	Chopin, Nocturne, C Minor
17.01.2010	P	Chopin, Etude, Op. 10 No. 6
17.01.2010	P	Schumann, Grillen (Fantasie), Op. 12
17.01.2010	P	Bach, Prelude (1, Book 2) , BWV 870
17.01.2010	P	Rachmaninoff, Elégie, Op. 3 No. 1
24.01.2010	L	Chopin, Etude, Op. 10 No 6
24.01.2010	L	Schumann, Grillen from 'Fantasie', Op. 12
24.01.2010	L	Bach, Prelude (1, Book 2) , BWV 870
12.09.2010	L	Chopin, Waltz, Op. 69 No 2
12.09.2010	L	Chopin, Etude No. 26 (Posth.), No. 2 of Trois Etudes
12.09.2010	L	Chopin, Etude No. 27 (Posth.), No. 3 of Trois Etudes
12.09.2010	L	Schubert, Impromptu (abridged), Op.90, No.4
06.02.2011	P	Bach/Siloti/Pentecost, Prelude BWV855
06.02.2011	P	Handel, Suite 11
17.04.2011	L	Chopin, Mazurka, Op. 63, No.2
17.04.2011	L	Chopin, Mazurka, Op. 63, No.3
17.04.2011	L	Chopin, Mazurka, Op. 63, No.4
17.04.2011	L	Satie, Gnossienne, No. 3
26.06.2011	L	Brahms, Waltz, Opus 39, No.9
26.06.2011	L	Brahms, Waltz, Opus 39, No.10
26.06.2011	L	Brahms, Waltz, Opus 39, No.11
26.06.2011	L	Brahms, Waltz, Opus 39, No.15
26.06.2011	L	Rachmaninoff, Elégie, Op.3, No.1
18.09.2011	L	Beethoven, Sonata Op.31, No.2- Final movement
18.09.2011	L	Elgar, Variations: Op.36 No.12 – B.G.N.
18.09.2011	L	Taylor & Dallas, Theme from Film XX TV programme See www.youtube.com/watch?v=k4IRmG_UXy8 for the original TV recording.



Chapter 13: Impresario



All was quiet on the music front for me from 2012 until 2015, apart from doing some composition, and attending some public concerts in Limassol and Paphos, which I had done ever since coming to live in Cyprus. Music trips to Paphos were usually for the annual opera near the castle by the port, although I did not attend every single opera. I did once go to a very good concert in Nicosia, but afterwards I resolved to do it no more; the long drive to the capital for an 8.30 start, meant a late end to the concert, which in turn meant a very late return to Limassol at around midnight. I found it too tiring. I have always disliked the car journey to and from Nicosia. I once went to a concert in Larnaca Town Hall, and that journey was much easier.

2015 was to result in a major change in my life. Some time in the autumn of 2014, Rosie Collings had started a music group for the Limassol U3A, operating from her home in Lania, and I had registered my interest. I learned that the purpose of the meetings had been to listen to recordings of favourite music by the group's members, and that no live music had been contemplated. The recordings format did not much appeal to me, because I had a large music collection myself, and the journey to Lania was not one which I welcomed.

Sadly, Rosie for personal reasons had to give up leading the group, and Janet Bureau took over running the Music Appreciation Group. I was receiving invitations to the meetings, and Janet wrote to all of us in February 2015, announcing a meeting at her home on 13th February, to listen to/watch some recordings. I replied, saying that I would not be going.

On 9th February, I wrote to Janet, asking her to take me off the mailing list, stating my view that music recordings did not much appeal to me, and that there should be events in other formats. But I went on to say that I might be able to arrange some live music or music lectures at my home, where I had a piano. I wondered if any group members knew of someone who played an instrument.

Janet replied, saying that she would put my ideas to the next meeting in a few days' time.

On 16th March, I wrote to the best classical music player who had been in my Limassol Pianists' Circle, Tatiana Stupak, asking her if she would be interested to give a piano recital some time in 2015, before a small audience of perhaps 15-20 people. The music programme would be entirely her choice, and so would the date, time and length of the recital.

On 17th March, Janet wrote to me, saying that there had been interest in my ideas, and asking if I would continue to try to get Tatiana to play for the group, and she also asked if I could suggest anyone to give an illustrated talk for the April meeting. It was later agreed that I would arrange to present an illustrated recorded talk and some other unique recordings on 17th April at a group member's house in Erimi.

The event proved to be a triumph, after a series of tragic and frustrating disasters, best described in a report which I sent to some relatives the following day:-

"I gave an illustrated talk to the Limassol U3A music group yesterday. It was supposed to be about Beethoven's tenth symphony (CD), James Rhodes on three Chopin works (DVD), and Rachmaninoff's 1920s piano rolls, reproduced on a modern adapted piano, and 'played' by the composer (CD).

In the morning, I had visited the house in Erimi village where the event was to take place, to ensure that I could talk to another contributor who was delivering some equipment which I needed. It took me an hour after getting to Erimi to find the house, even though I was only a stone's throw from it. I was on the phone to the host, and telling him the street names where I was, but he didn't know any of his street names. I was parked next to the green bowls club, and told him so, but he said that I must be at another club, when I described where I was, and he didn't recognize the place. It transpired that the club is on two separate sites, not far from each other, but he wasn't aware of that fact. I told him to describe his car, and to drive around all his neighbouring roads until I spotted him. He did, and luckily I saw his car and stopped him.

When I finally arrived at the house, the technician whom I wanted to meet had left, so I found two pieces of equipment which he had delivered, and which I had to figure out how to use.

The event had a very rocky start in the afternoon, and had several near-terminal aspects. The group's leader arrived in a car, got out of it, and somehow managed to fall, breaking her right forearm, elbow and a finger. She had brought her laptop, which I needed to hook up to the big roll-up screen and image projector.

One member of the audience took her to hospital, and wasn't seen again. Two down. The host's wife had been released from hospital the day before and was confined to bed next to an oxygen cylinder. Three down. The host remained, lurching around with his walking stick. The previous group leader arrived with her husband, who came in using his walking frame. I felt as though we were all a bunch of old crocks.

The remaining audience settled down, while I struggled to connect the projector to the laptop, and the external speakers (which I had brought with me) to the laptop. The tab key didn't seem to work on the laptop. I managed to get the projector to work, and eventually produced some sound out of the speakers.

But I couldn't get the computer to play any music. Software which I was familiar with, was missing.

After half an hour messing around with no fully functioning computer, we debated whether to try to carry on, or abandon the afternoon. Agreed that I should spend five more minutes on the computer, and if I didn't get it working, we would all go home.

I was struggling to get the Beethoven 10th symphony CD to play. The computer would only play two 'pop' songs which were stored on it. The symphony was preceded by a recorded lecture about the music. Suddenly, the speakers burst into life playing the symphony – I knew not how – 45 minutes late - but not the preceding lecture. I had not given my short introductory talk about the symphony's discovery, but we decided to capitalise on our luck and let the music continue. Afterwards I gave my short talk. Then I tried and somehow succeeded in getting the recorded lecture to play.

Next I tried to play the James Rhodes Chopin works from the DVD, which were on track 3. But I was unable to navigate to track 3, and the computer insisted on playing the first track, which was Beethoven's Waldstein piano sonata. So we agreed to accept the enforced change in the programme and resigned ourselves to listening to more Beethoven. I spoke about James Rhodes after the Beethoven, instead of before the recording.

At some stage, while I was still struggling with the machinery, we had a tea break.

Finally we had scheduled some piano tracks from a Rachmaninoff CD to be played. Unfortunately this CD had not been delivered to me in time by Amazon, but I had brought with me almost the same set of recordings on another CD, which we managed to play without much of a hitch.

We finished the session some time after 6pm, about 90 minutes later than had been planned. But all agreed, in spite of the technical difficulties that it had been very enjoyable and most worthwhile.

Next time I shall bring my own equipment, especially the computer, even though that would be a hassle!”

By 27th March, I had agreed with Tatiana, that she would give a piano recital on Sunday 28th June. She needed time to practice, because she had played little since 2011, when my pianists’ circles had ceased operating. The venue had then been decided as my flat in Limassol. She did not have enough music memorised, to play both before and after a tea interval. So we were to have one of my James Rhodes’ recorded DVD lectures after the interval, and perhaps some pieces played by me on the piano.

I wrote to Graham Lock, inviting him to come to my flat to hear Tatiana play, and he responded by offering his home to the group, so that Tatiana could play on his Steinway piano. So it was agreed that the 28th June concert would be at his home. But the second part of the concert still needed to be arranged, and because a video could not be conveniently shown in Graham’s piano room, we began a search for a second good pianist.

I met Dr. Nefen Michaelides at her Limassol music school on 8th May, to ask if any of her pupils would be able to play at our June concert. She was keen to help, and I said that I would be able to drive her to the venue in Parekklesia. She had a student, Andreas Papadopoulos, then doing his National Guard service, and who was to play at her school on 21st June. She would ask him if he could arrange also to be free on 28th, to repeat his music programme. He said that he would be pleased to play, if he could persuade the Army to release him.

With the uncertainty involved, I decided that I would have to prepare something to play, should Andreas not be available at the last moment. So I practised Beethoven’s Pathétique Sonata, but not being at all confident about playing with sheet music on a grand piano, which always gave me vision problems.

About 28 people gathered on 28th June in Parekklesia, and I was preparing to play, because Andreas had not yet arrived. Just in time, he appeared with his parents, I made the introductions, and the concert began.

 <p>C3A Limassol Music Appreciation Group presents</p> <p>Music on a Summer Afternoon</p> <p>at the kind invitation of Graham Lock</p> <p>Parolas Villa, Parekklesia</p> <p>Sunday 28th June at 3.30pm</p>	 <p>PROGRAMME</p> <p>David Pentecost will introduce Tatiana Stupak, a most gifted pianist who studied at the St. Petersburg Conservatoire</p> <p>BACH Prelude & Fugue in F sharp BWV 859</p> <p>BEETHOVEN Moonlight Sonata, 1st movement</p> <p>SCHUMANN Intermezzo Op. 4 No. 5</p> <p>CHOPIN Scherzo Op. 20 No. 1</p> <p>CHOPIN Etude Op. 10 No. 5</p>	<p>Interval</p> <p>Dr Nefen Michaelides will introduce Andreas Papadopoulos, a student at her School of Music, whose provisional programme is:</p> <p>BACH Prelude & Fugue, BWV 867</p> <p>VERDI/LISZT Rigoletto paraphrase</p> <p>CHOPIN Ballade Op. 23 No. 1</p> <p>CHOPIN Scherzo Op. 31 No. 2</p> 
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It was a huge success. Afterwards, I wrote an article for the press, and sent it off to a few newspapers, with some photographs. Above is the programme of music, and below, a press article and some photos of the event.

CyprusMail
1 July 2015
The first of many

By David Pentecost

On Sunday past the recently formed Music Appreciation Group of the Limassol Branch of the Cyprus Third Age (C3A), held its own first live music event, at the home of one of its members in Limassol.

The member has a fine Steinway grand piano, which was a particular attraction for the two solo pianists – Tatiana Stupak from Russian and Andreas Papadopoulos from Cyprus – both of whom began playing at the age of five.

Stupak studied at the St Petersburg Conservatoire until 2009, and chose to play Bach's Prelude & Fugue BWV 859, Schumann's Intermezzo Op.4 No.5, Chopin's Etude Op.10, No.5, the first movement of Beethoven's Moonlight Sonata, and concluded her recital with Chopin's Scherzo No.1.

Papadopoulos is now a student at the music school of Dr Nefen Michaelides in Limassol, and performed Bach's Prelude & Fugue BWV 867 followed by a Liszt transcription of music from Rigoletto by Verdi, he concluded with two works by Chopin: Ballade No. 1 and Scherzo No 2.

Both pianists performed their chosen works to a great round of applause. The first show was such a hit that the audience was asking afterwards when the next concert would be held.

So in response there are already plans in motion for the next event to take place sometime in the autumn, and it will probably be one where pianists play live, but this time, in the form of a musical lecture.



My Cyprus Mail article

The Cyprus Mail article is at the time of writing still on the newspaper's website at <http://cyprus-mail.com/2015/07/01/the-first-of-many/>. I took my draft of the article to the offices of the local Russian newspaper Vestnik Kipra, and they translated it, printing it on 3rd July.



Me, Andreas, Tatiana and the music group founder, Rosie Collings



Tatiana with our host, Graham Lock



Andreas Papadopoulos and Tatiana Stupak



At Graham Lock's home

After the concert, I wrote to Tatiana, saying that I would like to have a private concert at my flat for some friends, and would she please play the same programme again? She responded saying: “Good evening! I thank you a lot for the concert, it was nice and I’m glad that I started to play again. Was so nice feeling. Thank you for photos. Of course I will play at your home, just tell me when. My mom is so happy and sends her greetings. Tatiana”

The private concert at my flat was arranged for Sunday 26th July, and there were about twenty of us – just friends of Tatiana and me.

Below is the text which I subsequently sent to Vestnik Kipra, and underneath that, is what they printed.

“The Limassol based Russian pianist Tatiana Stupak gave a brilliant recital in Limassol on Sunday 26th July, before an invited audience. She performed works by Bach, Beethoven, Chopin and Schumann. Particularly noteworthy was her brilliant playing of Chopin’s first Scherzo and his Etude Op.10 No 5. The audience was delighted by her interpretation of the less well known Intermezzo Op.4 No.5 by Schumann.

Stupak then also gave world première performances of two works by British composer David Pentecost, who has lived in Limassol since 2004: his Fantasia, written in 1999, and a Bach-like Prelude written in 2014, which was performed on the organ. The composer was present at the recital, and played one his compositions, Reverie, a gentle dream-like work, and Chopin’s Nocturne Op.32 No.1.”

В мире музыки

Очередной блестящий концерт фортепианной музыки состоялся в Лимассоле 26 июля. В исполнении российской пианистки Татьяны Ступак прозвучали произведения Баха, Бетховена, Шопена и Шумана.

Особо следует отметить ее блестящую игру Скерцо №1 и Этюда ор.10 №5 Шопена. Публика была в восторге и от интерпретации менее известного произведения Шумана – Интермеццо №5 Ор.4.

В тот же день собравшимся были представлены две работы британского композитора Дэвида Пентекоста, живущего в Лимассоле с 2004 года. Его написанная в 1999 году «Фантазия» и созданная в 2014 году и исполнен-



ная на органе «Прелюдия в стиле Баха» очень порадовали слушателей.

Присутствовавший на концерте композитор также исполнил одну из своих композиций под названием Revele и ноктюрн Шопена Ор.32 №1.

Tatiana playing my piano, 26th July 2015



Me playing on 26th July 2015

The concert was very informal, and many stayed behind to talk, have drinks and snacks. Two of my guests from Paphos were Tom and June Groves. They, and a few others, told Tatiana that she really should give serious thought to giving public recitals, because she played so well.

Tom and June were members of my old Paphos Pianists' Circle. They told us about a relatively new hall in Paphos called the Technopolis 20 Cultural Centre which was available to hire for concerts. It had seating for about 70 people, and a new grand piano. Subsequently I made enquiries about the terms of use of the hall, and it was to become a venue which would in future be used by Tatiana.

From then on, Tatiana started seriously thinking about practicing more and playing in public. I said that I would help her, and I started to research where there were suitable places in Cyprus for her to play, what their facilities were, number of seats in the hall, hall hiring costs, type of piano and so on. There were significant problems, partly because Cyprus had no tradition of western classical music. Piano playing had not been sufficiently popular for recital facilities to be well developed. Most halls had no piano. Yes, there were a few large halls, in theatres, where there was a piano. Those venues were too large for Tatiana to play in at this early stage in her career, for it would be impossible to fill such places, and the hire costs of the halls were in any case very high. Cyprus did not have pianists visiting from overseas able to fill such places. The few visiting pianists usually came only once annually, and they did not even half fill places like the Rialto Theatre in Limassol.

We had to find smaller halls, such as the one we had been told about in Paphos. I did find a few of suitable size, seating up to 200 people. The difficulty was that many of them had no piano, or a poor piano of unacceptable quality. This was a problem which had been recognized by one enterprising piano tuner, Panos Christofides whom I found. He had acquired about half a dozen pianos, including some grand pianos, and had set up a business hiring them out. He would arrange transportation, tuning at the destination hall, and removal next day. Costs would range from €350 to €700 euros.

I first talked to the managers of the Technopolis hall in Paphos. The hiring terms were reasonable, and I asked if they would allow us to book the hall for Tatiana to play there. They responded by saying that they needed some assurance of the standard of her playing, and could I send them a CD for assessment?

We had no such CD, so the next step was to hire a studio to make some recordings. I searched for studios, and found several in the island, but it seemed that they were all equipped with electronic keyboards, and they generally did recordings for singers, guitarists and small pop music bands. Eventually we found one, Soundscape Studios, run by Chris Charalambides, a friend of Tatiana for some years. The studio, in Souni village, about half an hour's drive north of Limassol, had a grand piano. It seemed to be the only studio in the island with such a piano.

We made an appointment to hire the studio for an hour on 8th September 2015. I thought that we should seek permission to make our own video recording, as well as having the professional CD sound recording made by the studio owner. He agreed that I could take my video camera.

It was fortunate that I had the camera. I had bought it a few months earlier, not really wanting a video camera at all, but a good quality sound recorder, so that I could make some sound recordings of myself playing. I was advised that it would be better for me to buy a small video camera, but one which had a bias towards the sound recording aspect rather than the video aspect. That is what I did, and I was pleased with the sound quality.

So I took the video camera along, and set it up on a tripod which I had had for years, for occasional use with my still camera. The video camera would not be moved around, but would remain in a fixed position, trained on the piano and pianist. The technician was in an adjacent room, a large sound-proof glass window separating us, so that we could signal to each other about starting and stopping, and to allow him to adjust the sound levels on his recording equipment.

After adjusting the studio lighting appropriately for my camera, we began to make the first set of recordings: Chopin's Etude, Op.10 No.5, Schumann's Intermezzo, Op.4 No.5, and Chopin's Scherzo, Op.20. I had to watch the video camera, and keep totally silent, just stopping the camera after each piece of music, and restarting it for the next one.

Here are some photos taken at the studio:



Tatiana's first recording session, 8th September 2015



After the session, the technician did some editing out of unwanted sounds from the beginning and end of the recordings, and transferred them to a CD, which Tatiana took away, and later gave to me to upload to my Dropbox account on the Internet, so that I could advise the managers of Technopolis in Paphos, that they could now listen to Tatiana playing. I emailed Markella Neocleous on 11th September, and she replied later the same day as follows:

“Dear David, Thank you very much for your mail. The recordings are really good and we really like the playing. It would be great if you can send us the video when it will be completed. Of course we can discuss about available dates for a recital. When is the most suitable period for you? Regards”

At home, I had with some trepidation removed the memory card from my camera, and plugged it into my computer, to play the three video recordings. This had been my first ever attempt at making such recordings. Would they be of acceptable quality? I was very pleased that the sound was good enough, and the picture quality was not bad.

But I had a big task ahead – how to edit the videos? I had to remove unwanted footage from the start and end of each piece of music, make some adjustments to the lighting, add opening titles to introduce the music, name the pianist, add the date and then create endings to each recording, giving credits to the recording studio. I didn't know how to do any of these things. I had researched the market and bought some sound and video editing software, Cyberlink's Power Director 13, later upgraded to version 14, which I had not yet used seriously, and I first had to learn how it worked. As with most software, there was an on-line user guide, but I learned most techniques by trial and error. The screen displays were partially intuitive. It took me many hours of work to learn the basics of how to achieve the simple things that I wanted to do.

Tatiana by now had seen my three recordings, and wanted to put them on her YouTube account, which she had opened ages before for some reason, and had almost forgotten about. I had to explore how to upload videos to YouTube. So I opened a YouTube account for myself and began experimenting. After some trial and error regarding formats and some other factors, I learned how to do this, and from 11th to 15th September I worked almost non-stop, processing and uploading the three videos one by one to Tatiana's YouTube account, where they remain today.

Before I say more about the concert which was to take place at Technopolis, I shall finish telling you about two more recording sessions which we arranged, from October 2015 to January 2016.

On 24th October we visited Soundscape Studios again, to make three more recordings: Bach's Prelude & Fugue, BWV 859, Prokofiev's 'Mercutio' Op.75 No.8 from Romeo & Juliet, and Liszt's Hungarian Rhapsody No.11. This last recording required three partial 'takes', so although the resulting CD recording was fine, it was not possible to produce the third video properly, because of imperfect visual aspects.



Soundscape Studios, 24th October 2015



After the 24th October recording session



Tatiana and Chris Charalambides

On 9th January 2016, we made the third studio visit, recording Chopin's Nocturne Op.9 No.2 and Bach's Prelude BWV 846, and the following photo was taken at this session:



Chris Charalambides and me

The videos from the first recording session having been uploaded to YouTube, I advised Technopolis in Paphos. I began to think about publicity for the forthcoming concert, finding out about advertising rates in various newspapers, and thinking about design of posters, business cards and a website for Tatiana.

At the end of September 2015, I heard from Panos Christofides, the piano tuner who hired out pianos, of a location suitable for an outdoor summer concert. It was at the home of the sculptor Philippos Yiapanis. I arranged with Philippos to visit his home, and Tatiana and I went to see his sculpture garden. We agreed that it was in a supremely beautiful setting and would be an excellent location for a summer event. It had to be one of the most beautiful locations in Cyprus, on the outskirts of Fasoula village.

At the start of November, I checked and commented on the first draft of Tatiana's website, which had been developed by the husband of a friend of hers; by the middle of the month, after many revisions, an acceptable version was produced, which went live at www.tatianastupak.com.

By 16th November we had settled on 29th January 2016 for the Paphos concert, and I booked the date with Technopolis. Tatiana's programme of memorised music was not long enough for a full concert, so she arranged for the jazz pianist Leonid Nesterov (from my Limassol Pianists' Circle) to play the second half of the concert, after the interval. I was somewhat concerned about mixing classical music and modern jazz at the same event, but all we could do was hope that tickets would sell.

I drafted some text for Technopolis to put on their website for our January concert, and agreed a final version with Tatiana and Leonid.

Tatiana made arrangements with Leonid for designing and printing of posters for the concert, after I had produced a draft on 23rd November which neither she nor Leonid liked. That did not surprise me, since I am not very good at original artistic design work.

It took until 29th December for Leonid to produce an acceptable poster design. I took the design to a printer, Iakovos Sarris, whom I had found near the Rialto Theatre, and two days later, I collected the flyers and posters and took them to Tatiana for forwarding to Technopolis.

I also created a map of the Technopolis area in Paphos, giving travel directions to their building, for Tatiana and Leonid to email to their contacts, and to put on Facebook.

Tatiana arranged to be interviewed a few times on Russian Wave radio, to help promote the event.

On 9th January I drafted an article about Tatiana, promoting the concert scheduled for the end of the month. I submitted it to Cyprus Weekly and to the Cyprus Mail, and Tatiana arranged for a translation into Russian, which I sent to Vestnik Kipra. Cyprus Weekly accepted my article and printed an edited version, which is below. The Russian newspaper displayed an article on their website. The Sunday Mail also printed an article, based on the text which I sent to Technopolis. The two English newspaper articles follow, and below them is the poster for the event which I did not design, and the programme, which I did design and print.

Stupak's journey to Technopolis

Tatiana Stupak's first public professional recital at the Technopolis 20 Cultural Centre in Paphos pinpoints her journey as a musician on the island.

Tatiana Stupak was born into a non-musical family. Nevertheless, at the age of 2, her father bought her a piano and she started learning how to play in a local music school at the age of 5. By the age of 7, her parents were advised to send her to a special music school of the St. Petersburg Conservatory where she studied under Rubina Asya.

During her studies, Tatiana won a Bach international competition and an Organ international competition in Russia. She also gave concerts all over Germany, in Austria and in Russia. After 11 years at the school, she continued her studies at the St. Petersburg State Conservatory in the class of Professor Leonid Sintsev after which she moved to Cyprus.

In 2011 she joined the Limassol Pianists' Circle - a small group of enthusiastic pianists who met a few times each year to play to each other, after practicing to improve their playing standards. That group was dissolved in 2012, after which, Tatiana played only occasionally in private to a few friends.

In 2015 she was invited to play at a meeting of recently formed Music Appreciation Group of C3A Limassol and played at the group's first live music event held in June at the home of one of its members, who had a fine Steinway grand piano.

In September she was asked to play at a charity event in Limassol. It was here that she was fortunate enough to be heard by President Anastasiades and the First Lady, who were in attendance, and was invited to attend the forthcoming Cyprus-Russian Gala at the presidential palace. Another piano recital followed at the Russian



TATIANA Stupak

House in Limassol in December, as part of the Christmas festivities.

Tatiana's first public professional recital in Cyprus has now been arranged for Friday, 29th January at the Technopolis 20 Cultural Centre in Paphos. She will be playing classical pieces by Bach, Chopin, Liszt, Prokofiev and Schumann. After the interval, her friend Leonid Nesterov will be playing some jazz standards, including some of his own compositions. Tickets can be reserved by calling 7000 2420.

SundayMail

JANUARY 24-30

living

20 WHAT'S ON

► MUSIC

Two pianos,

one love

This Friday Technopolis 20 Cultural Centre in Paphos will present two pianists from very different backgrounds who will meet to give an end to January to remember.

Pianists Tatiana Stupak and Leonid Nesterov will perform a programme for classical and jazz music lovers.

Stupak will take on the classical part of the evening and perform works by Bach, Chopin, Liszt, Prokofiev and Schumann. Nesterov will be the one in charge of jazzing up the evening with a performance of some well-known jazz pieces and some of his original compositions.

Stupak, from Russia, started playing the piano at the age of five. She studied at the Conservatory music college and at the Rimsky-Korsakov St Petersburg State Conservatory. The pianist has performed as a soloist in Russia, Austria, Germany and most recently in Cyprus, where



she has been living since 2007.

Nesterov found his musical calling in Latvia and moved to Limassol in 2010. He regularly organises jazz concerts in Cyprus, where he performs with the Leonid Nesterov Trio. He also plays with various musicians from the Baltic States, Germany, United Kingdom, Russia, Israel and other countries.

Classical and Jazz Music Concert

Live performance by Tatiana Stupak and Leonid Nesterov. January 29. Technopolis 20, Paphos. 8pm. €10. Tel: 70-002420

TECHNOPOLIS 20
 Friday, 29 January 2016 20:00

***Classical & Jazz
 Music Concert***

Tatiana Stupak (piano)
*Works by Bach, Chopin,
 Liszt, Prokofiev, Schumann*

Leonid Nesterov (piano)
Jazz standards and originals

Tel: 7000 24 20 Tickets: €10

Address: Nikolaou Nikolaidi Avenue 18, Paphos
 More Information: www.technopolis20.com

 **TECHNO.POLIS²⁰**
 cultural centre
 Nikolaou Nikolaidi Avenue 18, 8010, Paphos, Cyprus

Classical and Jazz Piano Concert

Friday, 29th January 2016 at 8 p.m.

Programme of Music

Piano solos by Tatiana Stupak:

Bach:	Prelude & Fugue, BWV 859
Schumann:	Intermezzo, Op. 4 No. 5
Chopin:	Scherzo No 1, Op. 20
Bach:	Prelude, BWV 846
Prokofiev:	'Mercutio' from Romeo & Juliet, Op. 75 No. 8
Chopin:	Etude, Op. 10 No. 5
Liszt:	Hungarian Rhapsody, No. 11

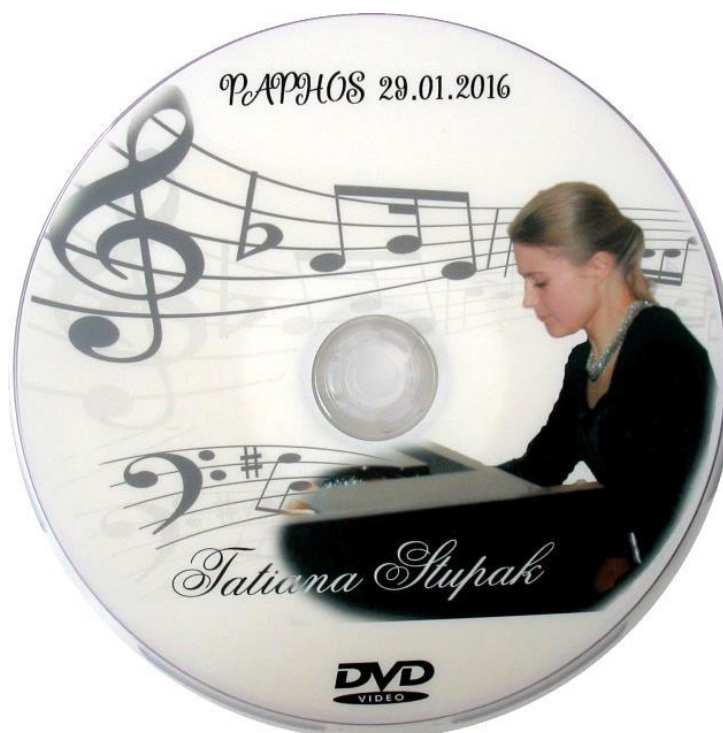
Interval

Piano solos by Leonid Nesterov:

A selection of jazz standards and some of his own works

We were worried about the number of tickets being sold: a few days before the event, only about 20 seats had been taken. But there was a last minute rush, (which we now realise is typical for Cyprus), and the hall was filled to capacity, with a few extra people being admitted to the café area; some had to be turned away.

The concert was a triumph, and after her recital, Tatiana was weighed down with more flowers than I had ever seen given to any pianist. One of Tatiana's sponsoring organisations, Russian Media Group (RMG), had filmed the concert, and in due course, another sponsor, Afisha Magazine, produced a DVD for her to put on sale at future concerts.



I took a copy of RMG's original video, extracted the last piece which Tatiana played, Liszt's Hungarian Rhapsody No.11, edited it and uploaded it to her YouTube account, where it still is today, at www.youtube.com/watch?v=74-R9bneVvI. At the end of this video, you can see the flower presentations referred to above.

Here are three photos taken at the concert, the first while I was making an introductory announcement:-



29th January 2016 at Technopolis 20, Paphos



29th January 2016 at Technopolis 20, Paphos



Leonid Nesterov and Tatiana Stupak after the concert



We had a celebration dinner on 7th February, at Columbia Steak House, to discuss future music plans

I have dealt extensively above with the first public concert I organized, which was also Tatiana's first professional concert, because it played such a significant part in my life since moving to Cyprus. In fact, the whole of the eight months from the first U3A concert in Parekklesia until the January concert, was a most extraordinary time for me. I never expected to experience such a thrilling series of events. There was constant hard work, but it was very rewarding.

Four other events happened during that period which I have not previously mentioned, because I did not want to interrupt describing the flow of events directly relating to the January concert. I shall now write about these four events.

The June concert for the U3A and the subsequent private concert in July at my flat had more consequences. Tatiana had made up her mind to try henceforth to play the piano in public, (and where possible, in a professional capacity), something which she had not done since completing her training at the St. Petersburg Conservatory.

So she created as much publicity for herself as possible, using her Facebook accounts, where she had over four thousand Facebook friends. And of course she spoke directly to people she met, letting them know that she was now playing in public. I helped with publicity, by putting as many announcements and articles as I could, in the press and in other publications.

On 31st July 2015 at The Russian House in Limassol, an art exhibition was held, and Tatiana volunteered to play, while an artist friend of hers drew a portrait of her, and simultaneously a dance was being performed. There was no piano at The Russian House, so she arranged for her Clavinova to be transported to and from the premises for the performances to be possible. I went to film the musical event, but it took place outside in semi-darkness, and there was not enough light for the camera. I wrote an article about the event, which was translated into Russian, and printed in Vestnik Kipra.

On 28th August, Tatiana came to my flat to play for my son and his family, who were on holiday here. I think that my grandson Kai was impressed with the way she played, and he later performed before an audience in a church hall in the UK.

On 11th September, a big charity event was held at a private house in Limassol. Tatiana knew the owner of the house, and was invited to play to entertain the guests, two of whom were the President of Cyprus and his wife, who invited her to attend the forthcoming Cyprus-Russian gala at the presidential palace. Tatiana was starting to become known as a pianist.

On 26th December at The Russian House in Limassol, some Christmas celebrations were to be held, and she was invited to play a short recital. Again, she arranged to take her piano to the house, and I was there as it was delivered, in order to take a publicity photograph.

I wrote a short article and sent it to my contact at Vestnik Kipra, who translated it into Russian, and put it on the newspaper's website on 30th December, printing it in their newspaper on 1st January. They edited my text, which can be seen below the following newspaper cutting:



26th December 2016 at the Russian House

“At the Russian House in Riga Fereou, Limassol, on 26th December 2015, Tatiana Stupak gave a short piano recital, as part of the Christmas celebrations. Before an audience of about 40, she played music by Bach, Prokofiev and Liszt. Stupak studied at the Rimsky-Korsakov St Petersburg State Conservatory, initially with Professor Leonid Sintsev. She has performed as a soloist in Russia, Austria and Germany, and has been living in Cyprus since 2007. Her next recital will be at the Technopolis 20 Cultural Centre in Paphos on Friday 29th January.”

After the Paphos concert at the end of January 2016, Tatiana wanted to hold a public concert in Limassol, and in due course we scheduled it for 8th April.

There was no really satisfactory location with a good grand piano, apart from the much too large and expensive Rialto Theatre. We settled on the small relatively unknown theatre at Technohoros ETHAL, which had a grand piano, albeit not a very good one; I had found this theatre in 2015 when I was researching venues in Cyprus. But the piano was located in the bar area, and Tatiana decided to pay for it to be moved to the stage of the theatre.

Tatiana again needed to share the stage with another musician, and she contacted a tenor singer, Marios Charalambous, who agreed to sing. She would play a piano solo, and then Marios would sing one or two songs, accompanied by Tatiana, and that pattern would be repeated throughout the concert.

I made some announcements, and the performance began, about 15 minutes late, because people were still arriving well after the published starting time. I think that the theatre's remote location made it somewhat difficult to find, and probably had deterred some from attending. The consequence was that the audience numbered only about 60. This was disappointing, and was not high enough to cover the expenses.

Nevertheless, the performances were well received.

A few photos, the poster and programme are below. Tatiana arranged the design of the poster, and I that of the programme. I printed both of them and delivered them to the theatre.

8 АПРЕЛЯ

«Концерт российской пианистки
Татьяны Ступак.

Она выступит с сольной програм-



мой, а также будет аккомпаниро-
вать хорошо известному кипрско-
му тенору Мариосу Хараламбосу.
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Начало в 20:00.

Тел. 25 877827.

Театр Technohoros ETHAL, Fragklinou
Rousvelt 76

Promotion article in Vestnik Kipra for the 8th April 2016 concert



Rehearsing at Technohoros





Technohoros ETHAL
Franklin Roosevelt Ave.76,
Limassol 3840

CLASSICAL MUSIC CONCERT □

Friday, 8th April 2016 at 8 p.m.

Programme of Music

**Tatiana Stupak (piano)
& Marios Charalambous (tenor)**

- Prelude & Fugue, BWV 859 (Bach)
- Dalla sua pace, from Don Giovanni (Mozart)
- Intermezzo, Op.4 No.5 (Schumann)
- Una furtiva lagrima, from L'elisir d'amore (Donizetti)
- Scherzo No 1, Op. 20 (Chopin)
- Je crois entendre encore,
from Les Pêcheurs de Perles (Bizet)
- Prelude, BWV 846 (Bach)
- La donna è mobile, from Rigoletto (Verdi)

Interval

- 'Mercutio' from Romeo & Juliet, Op.75 No.8 (Prokofiev)
- Che gelida manina, from La Bohème (Puccini)
- Etude, Op.10 No.5 (Chopin)
- Granada (Agustin Lara)
- Hungarian Rhapsody, No.11 (Liszt)
- O sole mio (Eduardo di Capua & Giovanni Capurro)
- Funiculi funicula (Luigi Denza & Peppino Turco)

After the January concert at Technopolis, because people had to be turned away from the hall, discussions immediately took place about holding a repeat concert early in February, but this was not possible to arrange, because of other commitments by Leonid Nesterov. So Tatiana asked Marios, after the April event, if he could repeat the Limassol concert at Technopolis in Paphos. They agreed the date with Technopolis for 27th May. So the April concert was repeated, though I had no involvement with it this time, and in any case, I was unable to go on that day.

The 12th June 2016 had long been planned as a charity concert day for Tatiana – her 30th birthday. It had been hoped to hold this at the beautiful sculpture park which we had visited months before, in Fasoula. But Tatiana was unwell when arrangements for this should have been made. She delegated the task to one of the charity personnel, who failed to make arrangements properly. As a result, Tatiana had to organise the event elsewhere, and she chose a Limassol art gallery – Peter's Gallery. She hired a grand piano for the day.

This was a partly informal event, and there was no printed programme, but Tatiana arranged for flyers to be printed. She had been told of a very good soprano, Tatiana Kokoreva, who lived in Moscow, but happened to be in Cyprus at the time. She agreed to sing, with Tatiana accompanying her. Marios Charalambous also said that he would sing once more. And Tatiana's artist friend Irina Sigitova painted a portrait of Tatiana whilst she was playing the piano.

I went along with two family members who were visiting, Kay and Valerie, and took a photo of the participants:



Marios (tenor), Tatiana (pianist), Irina (artist), Tatiana (soprano). 12th June 2016

A 13-minute video was posted at <https://youtu.be/MDV5M-sfAas> showing extracts from the event, including interviews, mostly in Russian.

On 14th August 2016, Tatiana and I met at the Garden Restaurant in Limassol to discuss future plans:



The Garden Restaurant, Limassol, 14th August 2016

On 8th October, Tatiana was invited to play at another charity concert, in the village of Monagri. I was not involved in this event, and did not attend.

On 14th October, again at the request of Technopolis in Paphos, Tatiana held her third concert there, playing solos and accompanying Tatiana Kokoreva, the soprano who had sung at the birthday event on 12th June. I did not feel well enough to travel to Paphos, but I had helped by improving the layout of the posters which Tatiana had arranged to have designed and printed, and I designed and printed the programmes – see on the next page.

I also drafted notes about the two musicians for the Technopolis website, and sent an article to the Sunday Mail, which was published in edited form on 9th October:

SundayMail
OCTOBER 9-15
living



► **MUSIC**

A classical night to remember

Two women musicians will join forces on Friday at Technopolis 20 Cultural Centre in Paphos, to perform a number of classical works. The performance, Vocal Portraits and Instrumental Lyrics from Russia and other Nations, will see the return of classical pianist Tatiana Stupak to Technopolis, who will be accompanied by soprano Tatiana Kokoreva. Stupak will play pieces by Chopin and Tchaikovsky, while Kokoreva will sing works by Bellini, Bizet, Gershwin, Handel, Rachmaninov, Rimsky-Korsakov, Tchaikovsky, Verdi and Vivaldi. Stupak started piano lessons at the age of five and found a real talent for the instrument. This talent led her to study at the Rimsky-Korsakov State Conservatory in Saint Petersburg. She is the winner of a Bach international competition and an organ international

competition in Russia, and she has performed in Austria, Germany and recently in Cyprus, where she is now based. Kokoreva graduated from the conducting and vocal faculty of the Tchaikovsky Moscow State Conservatory. She is a soloist with a number of choirs in Russia and she also participates in projects created by a number vocal ensembles. The soloist has also performed in a number of well-known music venues, such as the Bolshoi Theatre. Additionally, she has participated in various international festivals and charity concerts in France, China, Germany and Cyprus.

Vocal Portraits and Instrumental Lyrics
Performance by classical pianist Tatiana Stupak and soprano Tatiana Kokoreva. October 14. Technopolis 20, Paphos. 8pm. €10/6. Tel: 70-002420


Technopolis 20
 Friday 14 October 2016, 20:00

*Vocal Portraits & Instrumental Lyrics
 from Russia & other Nations*



Tatiana Stupak
(piano)

Works by Chopin, Tchaikovsky



Tatiana Kokoreva
(soprano)

*Works by Bellini, Bizet,
 Gershwin, Handel, Rachmaninov,
 Rimsky-Korsakov, Tchaikovsky,
 Verdi and Vivaldi*

Sponsors:







Tel.: 7000 2420 Tickets: €10
 Address: Nikolaou Nikolaidi Avenue 18, Paphos
 More Information: www.technopolis20.com www.tatianastupak.com


TECHNO.POLIS²⁰
 cultural centre

Classical Music Concert
 Friday, 14th October 2016 at 8 p.m.

**Tatiana Stupak (Piano) &
 Tatiana Kokoreva (Soprano)**

Chopin Handel Vivaldi/Giacomelli Bellini Tchaikovsky Glinka Rachmaninov Bizet	Nocturne, Op. 10 No. 2 Aria of Almira from "Rinaldo" Sposa son disprezzata from Bajazet Casta Diva from Norma Arioso of Iolanta from Iolanta "I'm here, Inesilia" Three Romances: Op. 8 No. 4, Op. 21 No. 5, Op. 8 No. 5 Habanera, from Carmen
--	--

Interval

Tchaikovsky Chopin Verdi Gershwin A. Lloyd Webber Bizet Chopin	Three Romances: Op. 6 No. 2, Op. 60 No. 2, Op. 6 No. 5 Ballade No. 1, Op. 23 Addio del Passato from Traviata Summertime "Think of me" from Phantom of the Opera Seguidilla from Carmen Etude, Op. 10 No. 5
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Poster and programme for the 14th October 2016 concert in Paphos

The 14th October concert was the last one in 2016 at which I assisted. More are planned for 2017.

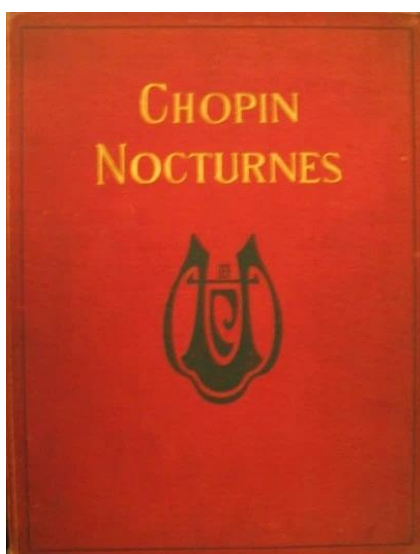


Chapter 14: Film Producer and Lecturer



Making the video about Frederic Lamond (See: www.youtube.com/watch?v=QonIn6T6cWo&t=2s)

When I was about 13, I needed some more sheet music, and sometimes I would go to a jumble sale to see if there was any on sale which I could buy with my pocket money. One day, at a sale run by the Scouts, I found amongst other things, a hardback book of Chopin Nocturnes, which is now over a century old. In those days (early 1950s), hardback music books were uncommon, except as 19th century or early 20th century volumes. Today, I don't think that any music is sold in hardback form. I bought the book of nocturnes, and I still have it today. Here it is:



Peters Edition No.9025

I used it frequently for about half a century; the first nocturne which I learned, probably the first one which every young pianist learns, was the Opus 9, No.2. It is also Chopin's most well-known nocturne.

Soon after buying the book, I noticed some pencilled writing at the top of some of the pages – sometimes just a year, and in a few cases, a signature too – but only the surname. The writing meant little to me, except that the book must have belonged to someone with that surname, which was Lamond.



In the above copy of part of one of the pages, I have enhanced the writing, because on the original, it is quite feint.

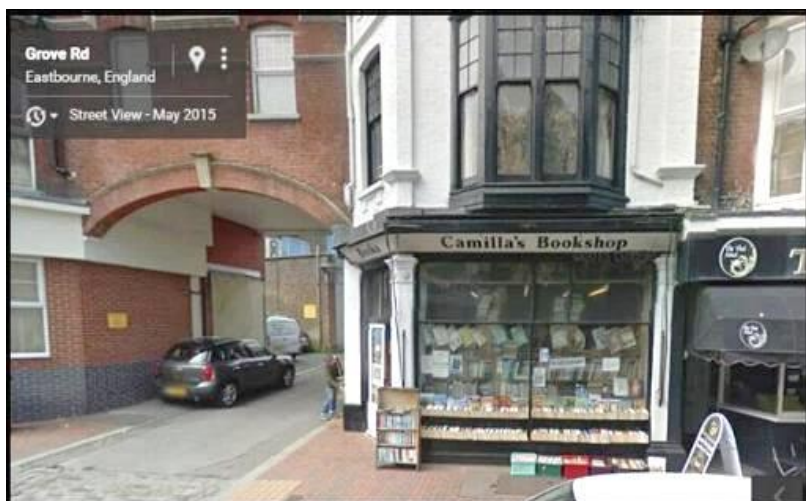
In about 1994, I bought the Oxford Dictionary of Music, and I looked up the surname, finding Frederic Archibald Lamond, pianist and composer, 1868-1948, with a few more details shown as well. I may have done a little more research, but I did not get far, and I don't recall finding anything on the Internet in those days. YouTube did not exist until 2005. I got the feeling that my hardback book had been owned by this Frederic Lamond: firstly the dates written in the book were appropriate, and secondly the fact that the signature was only of the surname suggested that the owner was very well known. I later found on the Internet an example of Lamond's signature, and it closely resembled the one written in my book.

In 2004, I bought some new sets of sheet music in Cyprus, including a new book of Chopin nocturnes, because my hardback book had been used so much, that it was beginning to fall apart.

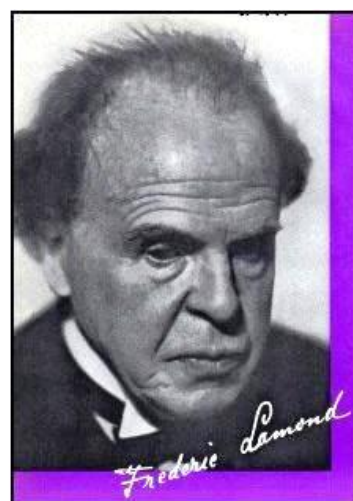
In 2015, I mislaid the new book, and had to use the old one. I was reminded of the Lamond name in the book, and decided to see what might then be on the Internet, especially since YouTube had developed so extremely well in recent years. There were lots of Lamond entries in YouTube, of two kinds: piano recordings made by him, and of greater interest to me, parts of a broadcast talk recorded by Lamond at the BBC studios in Glasgow in 1945. I was astonished to find that the talk was about Lamond's time which he had spent as a student of Franz Liszt from 1885 to 1886. It was a historic recording.

I was very keen to hear the complete talk, but it was extremely frustrating, because there was no complete recording of the broadcast on YouTube. There were partial recordings, some with music, some without, but not one with a complete version of the talk; the partial versions of the talk were not consecutive – and some overlapped. I was confused, and decided that the only way I could properly comprehend the talk was to play each partial recording, a sentence at a time, and write it down. This was a laborious process, but I persisted until I had more than a page transcribed; but I was nowhere near finished.

At that stage I took delivery of a book about Lamond, which I had traced on the Internet, and had ordered. The book was his Memoirs, published shortly after he died, and it had long since been out of print. After a good deal of searching, I tracked down a second hand copy at a bookshop in Eastbourne:



Camilla's Bookshop



Lamond's Memoirs

I postponed finishing the transcription of the talk, because reading Lamond's Memoirs appealed to me rather more at the time. I started not at the beginning, but with the chapter on Franz Liszt. Some way through the chapter, I found myself reading some text which seemed familiar. Then I realised that I had heard it on one of the YouTube recordings. Wow! I wondered if I could I stop the tedious transcription process.

So I listened to the recordings, and managed to follow them in several parts of the Liszt chapter of the book. There was an extremely good match between the two. There were minor changes of a word or two here and there, or a change in word order in quite a few places, but the meaning was the same. It became clear to me that for his recorded talk, Lamond had been reading from sections of a draft of his Memoirs, and minor improvements had been made in the text of the talk, when it was edited for preparation of the book.

I worked out that the majority of the talk was in the book, although there were a few significant differences between the two: the introduction to the talk did not appear in the book, and Lamond's introduction to his playing a Liszt transcendental study was also not in the book; additionally there were a few small errors in the talk, which were corrected in the book.

I decided that there really ought to be complete recording of the talk on YouTube, and that I would make it myself. I started by re-recording the separate parts of the talk from the existing YouTube recordings, and cutting and splicing them together, using the PowerDirector software which I had bought. I then noticed some comments beneath one or two of the YouTube recordings, by a few people who had watched them; there were remarks about how wonderful it was to discover a direct contact with Liszt, and it seemed that, just like me, most of them knew little or nothing about Lamond.

So I decided that I would enhance my version of the Lamond talk, by preceding it with a short history about Lamond, before he met Liszt, and that I would also describe Lamond's life after Liszt died. The existing YouTube recordings displayed a few photographs, of Liszt, of Liszt's home in Weimar and of Lamond. I decided to increase the number of illustrations enormously, to enhance my video, and the result is that there are now more than a hundred such illustrations.

I had to do a good deal of research about the events in Lamond's life, which I mostly gleaned from his Memoirs. Then I sought and found the many extra photographs which I wanted; I found most of them directly on the Internet, but others I could only get by making contact with other people and institutions who had had some kind of indirect link with Lamond.

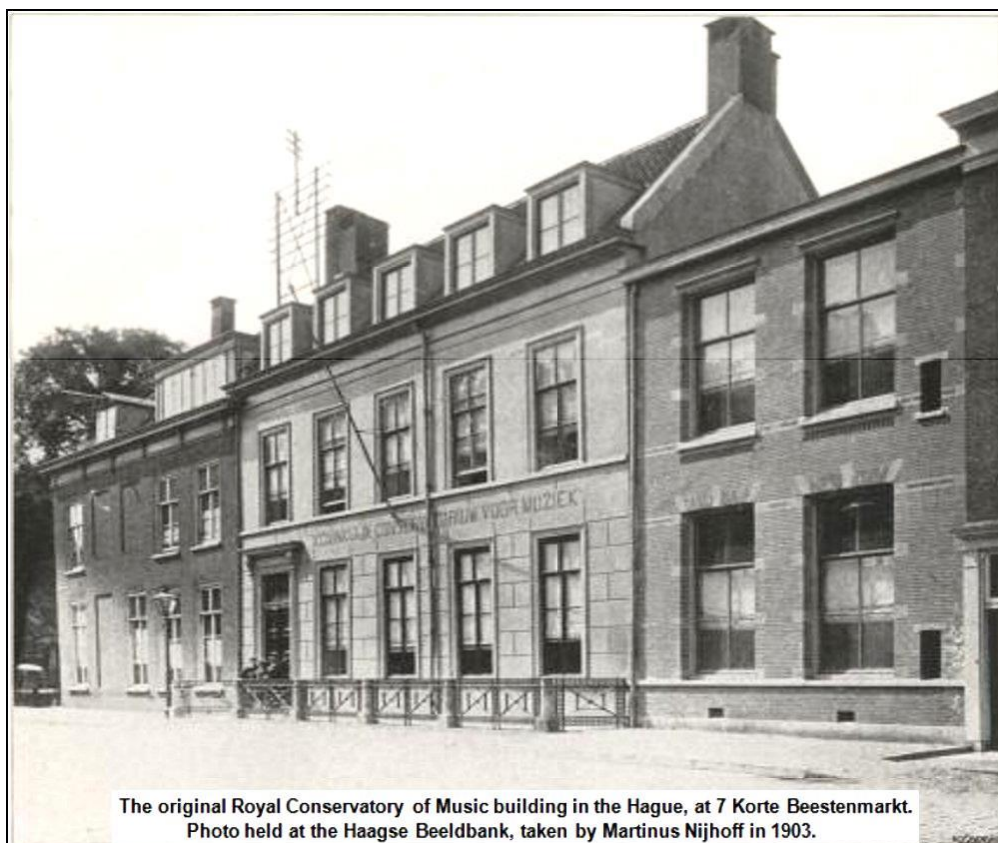
I approached the BBC, to see if I could get a good copy of their Lamond recording made in 1945, but I could find no one who knew anything about it. Then I found somewhere on the Internet, an American company, called H. W. Marston & Company, which specialised in re-issuing CD versions of very old recordings. One of their CDs was called 'Frederic Lamond – rare broadcasts and selected recordings'. I telephoned them to ask if a copy was still available, and finding that it was, I ordered it. When it arrived, I listened to the complete recording of the BBC broadcast, and rather than use my re-recordings of the talk taken from the Internet, I decided that I must make a copy from this CD, to maximise the quality of my video. I emailed Ward Marston, seeking his permission to make the copy, having explained my purpose, and he gave permission. I gathered that he had made his copy from

either an old re-issue of the BBC disc, or perhaps even from an original BBC disc. I asked him if he knew where I could find an original BBC disc, and he directed me to Jonathan Summers, Curator of Classical Music, at the British Library, with whom he had had discussions at the time of making his Lamond CD. I contacted Jonathan, and asked if he could photocopy an original BBC disc for me, if he could find one. He did manage to find a disc, but it was too big to put in his photocopier! So he took a copy of the central portion of the disc, showing the vitally important label. There were parts of the black surrounding soundtracks missing, so I had to generate them by copying and repositioning similar existing portions. The result is below:



The BBC's 1945 Lamond record

Lamond taught at the Royal Conservatoire in the Hague for a period from 1917, and I wanted a photo of the conservatoire building at that time:



**The original Royal Conservatory of Music building in the Hague, at 7 Korte Beestenmarkt.
Photo held at the Haagse Beeldbank, taken by Martinus Nijhoff in 1903.**

The conservatoire is now in a different location, so I wrote to the librarian, and asked if they had a photograph of the old building; at first they could find only a rather unsatisfactory drawing, but later they discovered a proper street scene, showing the building, above, which they sent to me.

I discovered from a Glasgow newspaper, that In 1941 a bust of Lamond had been made and presented to the Kelvingrove Art Gallery in Glasgow.



Bust of Frederic Lamond

I wanted a photo of the bust, and so I contacted the gallery. They had the bust in store, but would not take a photo for me because of copyright restrictions. I then discovered, again from a newspaper, that a copy of the bust had been made in 1942, and had been presented to the Academy of Music, now known as the Royal Conservatoire of Scotland. I contacted the conservatoire to ask if they could take a

photo of their copy of the bust and send it to me. They were very happy to do this, having no concerns about copyright.

Lamond said in his memoirs that he last played before Liszt during Liszt's final visit to London in 1886, at the St. James's Hall, which stood on the corner of Regent Street and Piccadilly. But he failed to say what he had played, and I wanted to find out. Somewhere, I had read a reference to the last volume of the Liszt biography written by Alan Walker, in which there was some information about Lamond. So I bought the book, and I was lucky enough to find that Walker had listed all the works which Lamond played on that occasion; so I included the list in my video. Walker also mentioned two other things which led me to undertake more research: a footnote in his book, which referred to the diary of August Göllerich, who was Liszt's last secretary, and an article about Lamond's 1886 London recitals which had been printed in *The Musical Times*.

The Göllerich diary was reported to provide details about who had played what, at Liszt's masterclasses, so perhaps I could find out what Lamond had played, and when. The diary was written in German of course, but my German would be good enough to let me find out what I wanted to know. I enquired on the Internet to see if the book, whose German title I had, was available. I found a copy somewhere in the UK, priced at over £250, much too expensive to justify buying it. Then I looked in amazon.de, and there I found a copy at, as I recall, about €80. I tried to buy it, but the seller would not post it to Cyprus.

So I telephoned my ex-neighbour, Carola Dahmer, who had moved back to Germany, asking her if she would post the book on to me, if I gave her address with my order to amazon.de. She called me back with some good news, after looking at the Internet herself. She had searched for the book title in English, something which had not occurred to me to do, and she had found a copy for about \$20, available from the USA. So I ordered it myself, and in due course the translated version arrived. I was very happy to find that the pieces played by Lamond were indeed listed, with dates, and also with some of Liszt's comments, so I was able to include them in my video; furthermore, the date of Lamond's first arrival in Weimar could be deduced from the date of his first performance, showing that Lamond had made a mistake in his talk, about the month of his arrival in Weimar in 1885.

Walker had mentioned *The Musical Times*, which I looked up, and was astonished to find that it was still being published. I wondered if I could get a copy of the article about Lamond's playing in 1886. I wrote to the editor, and amazingly, he forthwith sent me a photocopy, giving permission for me to include it in the video.

Apart from copying lots of photographs from the Internet, that was the extent of the main items of research which I had to do. I had all the material I wanted about Lamond's musical life story, and I also had a good copy of his 1945 broadcast.

The broadcast included two pieces of music. The first was a Liszt transcendental study, referred to in Lamond's talk, and he had returned to a BBC studio to record it, a day or so after recording his talk. I embedded his recording in its most appropriate place, immediately after Lamond mentioned it in his talk.

The second piece of music was also played by Lamond at the BBC, but it was not referred to in Lamond's talk. It was Liszt's *Liebesträume*, S. 541, No. 2. I have not included it in my video, because the piece was not relevant to the talk, although it was part of the BBC broadcast.

But there is a second reference in Lamond's talk to a piece of music, where he discussed Liszt's playing of a work, the G sharp minor variation from Schumann's Symphonic Studies. I could find no recording of this piece played by Lamond, so instead I included Artur Rubinstein's version of it, and I inserted it in my video, immediately after Lamond referred to it in his talk.

When these two pieces of music are played in my recording, the listener sees the sheet music simultaneously on the screen, synchronised with the playing, in order to add visual interest, and to allow those who read music, to follow the playing in detail.

Regarding the technical issues which I faced in production of the video, there are several points to make. My experience of using the PowerDirector software had been very limited until I started producing the Lamond video. I had so much to learn, mostly by trial and error, and the process was fascinating though rather frustrating.

One issue was the sound level and quality. The script which I wrote for myself to speak was not written in one session. It was created in many small sessions, on many different days, as the video developed over several months, and as each piece of research was first written, was amended later, either partially or wholly, or was finally completed. That is why the sound of my voice varied a good deal; it did not help that I was often a bit hoarse. The small recorded sessions of my speech were not made at the same sound level: some days, my voice was captured louder than on other days, so I had to learn to adjust the sound volume of each recorded speech session and try to make them all seem as uniform as possible, except in one case, where I wanted to sound different, when I was quoting someone else's words. I discovered to my surprise, that my voice when it emerged from good quality speakers with woofers, sounded much too deep and booming, and consequently was not clear enough to listen to comfortably. So I had to reduce the bass component after each recording session.

I also had to learn how to display a still photograph for exactly the correct length of time to correspond with the related sound track. That process was very difficult when I was displaying a line of sheet music for exactly or almost exactly the same number of seconds and tiny fractions of a second, to synchronise with the fast-moving music being played.

Fading photos in and out was fairly straightforward to learn how to do. I had to learn how to work with more than one visual track and more than one sound track, and at the appropriate time, to combine them into a single final track of each type.

I produced a version of the video in April 2016, and published it on YouTube, thinking that that was that. I had decided during the production process, that I could present the video as part of an illustrated talk about Lamond and Liszt for the Limassol U3A music group. I made that presentation in my flat on 24th April 2016.

But then I began to discover more information about Lamond and Liszt, and I had to extend the video from its length of about 30 minutes to 37 minutes, and upload the new video to YouTube. There were many people who had not seen my April presentation, so I repeated it for some U3A members and a few of my friends, showing the more complete video, again in my flat, on 30th September.

If you listen to the video, there is one part of Lamond's talk, where he quotes some words spoken by Liszt, which you may not fully understand, for Lamond gives no explanation. Liszt had heard one of his students, Arthur Friedheim, play on the

piano from memory, the orchestral accompaniment to Liszt's piano concerto in A major, arranged as a very difficult piece for the piano. Liszt was incredulous that the work had been played from memory, and reacted by looking to the heavens, saying "Ich kann warten"; (I can wait). What did he mean by saying that he could wait? I puzzled over this for a long time, before arriving at the answer: he was ill, and believed (correctly) that he did not have much more time to live; having just heard a performance so amazing, he was in no hurry to depart, and wanted time to hear much more, so he was imploring God to let him live longer.

This chapter has described in an extremely truncated fashion, some of the work which I did to make the video about Lamond and Liszt. A much better appreciation can only be experienced by watching the video, which you can see at:

www.youtube.com/watch?v=QonIn6T6cWo&t=2s

A great deal more about Lamond can be read in his Memoirs; at the time of writing, there was a copy on Amazon. Of special interest are the sections devoted to individual musicians Lamond came into contact with, including (apart from Liszt), Hans von Bulow, Brahms, Anton Rubinstein, Richard Strauss and Tschaikowsky.

And so ends my music autobiography. If you haven't followed all the embedded Internet links, I repeat them in a table on the next page, should you wish to follow them up.

In order to gain easier access to the Internet links, you may send a message to djpentecost@hotmail.com, to request a table to be emailed to you, showing active links, so that you can just click on them, rather than having to type them out in your computer's browser.

Table of Internet links in this book

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11	Saint-Saëns Symphony No 3, 4th movement (Play from 1'12" to 1'52" for the best example of the same melody) www.youtube.com/watch?v=M68gT9XQMEw
21	Example showing various organ features: the use of 5 keyboards, including the pedalboard, and multiple changes of stop settings at 1'12". www.youtube.com/watch?v=Eq_jzx-gLBk
22	Playing the gamelan https://www.youtube.com/watch?v=4U8C60rSnDE
23	Gerard Hoffnung recounting The Bricklayer's Lament www.youtube.com/watch?v=zZUJLO6lMhI&list=PLhTb4GgsrFT-K3RANBQcW4-UerG6ywyKb
23	Extract from the Hoffnung Music Festival 1956 www.youtube.com/watch?v=PVC1AkIJh68&list=PLhTb4GgsrFT_Z9Mf1ZF_9-zSdeJ0zmJ7
23	Morecambe and Wise music sketch, 1971 www.youtube.com/watch?v=R7GeKLE0x3s
24	British Movietone News clip – Hoffnung music festival, 1958 www.youtube.com/watch?v=XG02UjjVX9w&t=9s
26	Hoffnung music festival in Prague, 1992 www.youtube.com/watch?v=JQaV3Ahj3Pg
27	Hoffnung's 'Birds, Bees and Storks' https://www.youtube.com/watch?v=kVX_EndLiUM
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My Life in Music

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